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FEBRUARY 6-8, 1908  
American Art Association,  
New York

Lancour: 2460

James G. Tyler collection

ON FREE VIEW  
FROM SATURDAY, FEBRUARY 1ST  
UNTIL THE DATE OF SALE

INCLUSIVE, FROM 9.00 A. M. UNTIL 6.00 P. M.

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THE PRIVATE COLLECTION  
OF  
MR. JAMES G. TYLER

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UNRESTRICTED PUBLIC SALE

ON THURSDAY EVENING, FEBRUARY 6TH

BEGINNING PROMPTLY AT 8 O'CLOCK

AND ON FRIDAY AND SATURDAY AFTERNOONS  
FEBRUARY 7TH AND 8TH

BEGINNING AT 2.30 O'CLOCK

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

CATALOGUE  
OF  
AMERICAN AND FOREIGN  
PAINTINGS

EUROPEAN AND ORIENTAL CERAMICS

THE PRIVATE COLLECTION OF

MR. JAMES G. TYLER

TO BE SOLD AT UNRESTRICTED PUBLIC SALE  
AT THE AMERICAN ART GALLERIES  
ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
OF THE AMERICAN ART ASSOCIATION, MANAGERS  
NEW YORK : 1908

CATALOGUE COMPILED AND ARRANGED BY

MR. ARTHUR HOEBER

AND

MR. JAMES G. TYLER



## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.  
THOMAS E. KIRBY, AUCTIONEER.

## BIOGRAPHICAL NOTE

MR. JAMES G. TYLER was born February 15, 1855, at Oswego, N. Y. He first exhibited at the National Academy in 1880. The first picture he ever offered for sale was bought by William Astor. The pictures he is best known by are: "Abandoning the Jeannette," painted to order for James Gordon Bennett, Esq.; "The New World" and "Do Not Abandon Me," owned by A. K. Bolan, Esq.; "The Constitution," owned by J. C. Hoagland; "The Fortunes of War," owned by the Narragansett Hotel, Providence, and "The Raging Main," owned by the late Vice-President Hobart. Others are: "Flying from the Alabama," "Norman's Woe," "The Flying Dutchman," "New England on the Lee" and "Heaving Over the Deck-Load." His "First American Shipwreck" and "Cloudburst" were in the celebrated Thomas B. Clarke Collection, which was dispersed in 1899.

In the famous private collection of Catalin Lambert, Paterson, N. J., is Mr. Tyler's "Wading In" and "Queen of the Fleet."

He has been represented in many exhibitions throughout this country and abroad, and his work has been most favorably criticised, as the following extracts attest:

"There are a score of pictures that rank among the best marines ever painted here since Van Beest died. He has it in him to be the finest marine painter in the country."—*New York Herald*.

"His pictures are better every year, and there are a few that exceed in merit any that he has before painted, and that indicate a versatility that few have suspected in him."—*The late C. M. SKINNER, in the Brooklyn Eagle*.

"Mr. Tyler's greatest virtue is, perhaps, the fact that he can impart the impression of rushing movement to his ships."—*CHAS. DEKAY, in New York Times*.

"His work is marked by a knowledge of the subjects he treats, and a faithfulness in portraying them, that have given him a high reputation as a marine painter among those who are best qualified to estimate his merits."—*Mail and Express*.

"Mr. Tyler has made rapid strides toward the front rank of his profession. His work will surprise even some of his admirers, so versatile a brush does it prove him to possess."—*The World*.

# CATALOGUE

## EVENING SALE

THURSDAY, FEBRUARY 6TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O'CLOCK

JAMES GALE TYLER

AMERICAN: 1855—

### 1—SUMMER SEA

UNDER a sparkling sky of blue and white is a sloop towing a dory. Delicate shadows of sails are well managed, and the feeling of a brilliant light is admirably conveyed.

*Height, 12 inches; width, 10 inches.*

JAMES GALE TYLER

AMERICAN: 1855—

### 2—HEADING OUT

A FISHERMAN is starting out seawards. She tows behind her a red dory. A fine gray quality pervades the canvas.

*Height, 13 inches; width, 11 inches.*

J. H. DOLPH, N.A.

AMERICAN: 1835—1903

3—GRETCHEN

A DAIN'TILY painted head of a German peasant maid with white cap and orange dress.

*Height, 6½ inches; width, 5½ inches.*

JAMES GALE TYLER

AMERICAN: 1835—

4—STABLE YARD

Water Color

A REALISTIC study of an old stable showing an open door and the supporting posts.

*Height, 14 inches; width, 10 inches.*

JAMES GALE TYLER

AMERICAN: 1855—

5—MOONLIGHT: NOYAC BAY

THE brilliant reflections of the moon at the top of the canvas are reflected in the sea, making a trail of light and silhouetting a boat. The sky, filled with clouds, is delicate in tone, and a dark distance along the horizon is intensified.

*Height, 13 inches; width, 11 inches.*



39—*Standing-by.* By James Gale Tyler

CHARLES COURTNEY CURRAN, N.A.

AMERICAN: 1861—

6—FIREWORKS

A GROUP of spectators in a public park watch some fireworks which are brilliantly lit, and against them the crowd is silhouetted with great dexterity, the movement being well suggested.

*Height, 4½ inches; length, 12½ inches.*

ADDISON THOMAS MILLAR

AMERICAN: 1860—

7—SAG HARBOR LANDSCAPE

SOME hayricks by the side of a gray barn are yellow against the green meadows. A church spire looms up on the horizon and a gray atmosphere prevails.

*Height, 9 inches; width, 7 inches.*

JAMES GALE TYLER

AMERICAN: 1855—

8—A HEELING BREEZE

HEELED over and poking her nose bravely into the sea, a schooner bounds along under furled topsails. A heavy sea and a cloudy sky give life to the composition.

*Height, 12 inches; length, 17 inches.*

JAMES GALE TYLER

AMERICAN: 1855—

9—DISTANT CLOUD

SOME thunder clouds, brilliant in the afternoon glow, float lazily over a dark blue sea.

*Height, 6 inches; length, 9 inches.*

JAMES GALE TYLER

AMERICAN: 1855—

10—STORM ON THE MAINE COAST

AGAINST some cliffs and rocks that rise severely to the right of the composition a heavy sea piles in with irresistible force. Dense clouds suffuse the sky, and in the distance, vaguely through the mist, is seen a schooner.

*Height, 18 inches; length, 30 inches.*

JAMES GALE TYLER

AMERICAN: 1855—

11—DEEP SEA DORYMEN

UNDER brilliant sunshine we see a yellow dory with sails set bounding along with a fair wind. The color is sparkling, and the sky, of a warm tint, is reflected in the sea.

*Height, 16 inches; length, 24 inches.*

JOSEPH LAUBER

AMERICAN: 1856—

12—ALONE IN THE WORLD

SEATED on a bench in a railroad station is a maiden lady of severe type and solemn mien. She leans her arms on a handbox and has an umbrella at one side. A clever study of character painted in much detail.

*Height, 20 inches; width, 14 inches.*

HARRY RANKIN POORE, A.N.A.

AMERICAN: 1858—

13—A HOUND

AN admirable likeness of a hound, black, white and lemon colored, against a green background.

*Height, 10 inches; length, 14 inches.*

WILLIAM MERRITT POST

AMERICAN: 1857—

14—ALONG THE RIVER

THE season is fall and we see the leaves dropping from the trees on the edge of a woodland. In the stream are reflected the trunks of some trees.

*Height, 12 inches; length, 16 inches.*

JAMES GALE TYLER

AMERICAN: 1855—

15—MOONLIGHT ON THE SOUND

A TUG, dark and spectral against a moonlight sky, emits a volume of smoke from her stack. Along the horizon is a streak of reflected light, and spots of blue are seen through the cloud forms.

*Height, 7 inches; length, 11 inches.*

JAMES GALE TYLER

AMERICAN: 1855—

16—OFF SEGUIN

A FISHING schooner with all sails set is sailing near a ledge of rocks in the distance, other vessels being half lost in the mist. A sky of blue with clouds of white and a sea of brilliant greens give sparkle to the work.

*Height, 12 inches; length, 18 inches.*

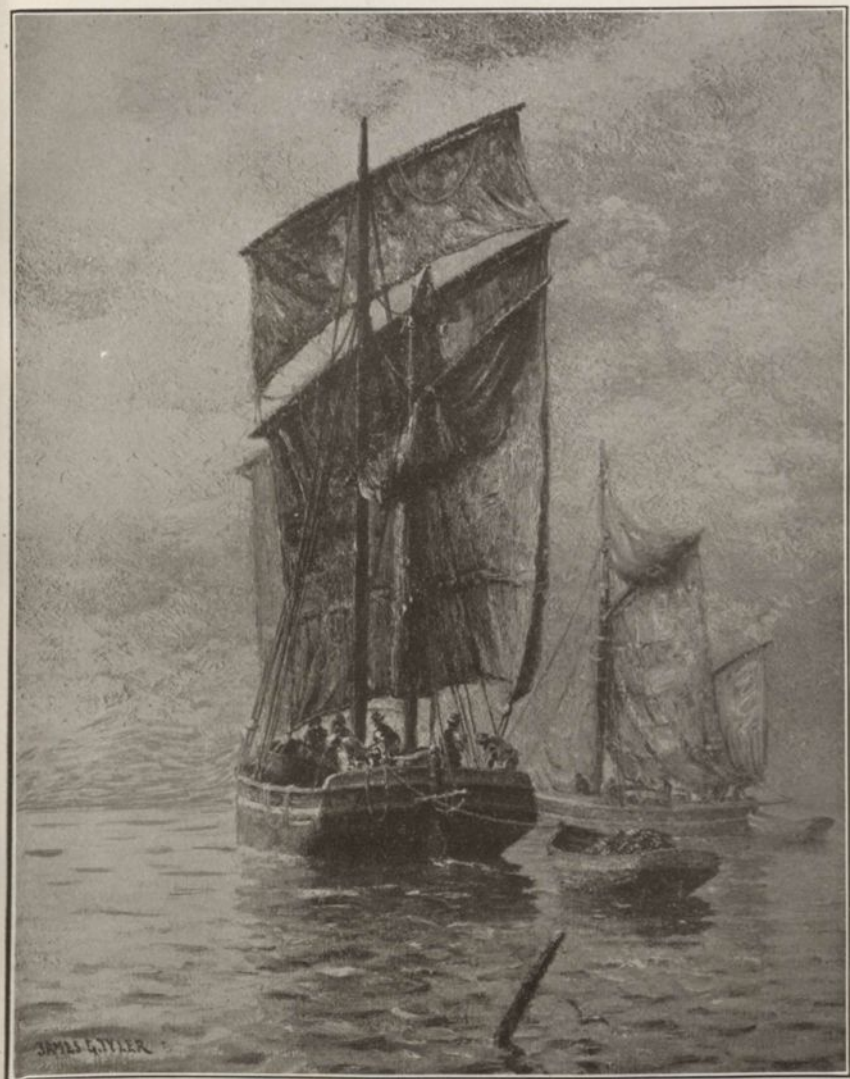
JAMES GALE TYLER

AMERICAN: 1855—

17—DUNGARVAN FISHERMEN

With quaintly colored sails, a fishing-boat comes toward the spectator, a lively sea and an interesting sky making a pleasing composition.

*Height, 12 inches; length, 15 inches.*



50—*Under Steerage-way.* By James Gale Tyler

## JAMES GALE TYLER

AMERICAN: 1855—

### 18—A SILVERY SEA

FLOATING idly on a quiet sea is a schooner, in the late afternoon. A line of shore is covered with seaweed and some rocks are silhouetted against the water.

*Height, 10 inches; length, 20 inches.*

## GEORGE W. BRENNEMAN

AMERICAN: 1856—1906

### 19—THE GUARD

CLAD in a picturesque mediæval costume and leaning on his halberd stands a soldier in green and gray with a red cap. A tessellated floor and a dark background carry out the character of the times.

*Height, 12 inches; width, 10 inches.*

## ALFRED W. KAPPES

AMERICAN: 1850—1894

### 20—MENDING THE NET

SEATED in the corner of a sail loft, a sailor mends his net. All is kept in a high key of color and painted broadly.

*Height, 12 inches; width, 8 inches.*

*From the sale of Mr. KAPPES's studio effects.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 21—AN EASTERLY

BREAKING waves coming against the shore, and rocks, give a sense of much marine activity.

*Height, 12 inches; length, 20 inches.*

*Salmagundi Club Exhibition.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 22—SUNSET AT SEA

WITH her studdin' sails set and a mass of canvas catching the wind, a full-rigged ship comes directly toward the spectator. A sky of yellow, exuding much luminosity, gives brilliancy and is caught here and there by the water.

*Height, 30 inches; width, 25 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 23—RESISTING THE SEA

A DELICATELY tinted sky of evening colors is quiet over an active sea which dashes over rocks to the right in which are myriad tints, and from the foam rises a pearly mist.

*Height, 20 inches; length, 30 inches.*



58—*The Neighbors.* By Edward Henry Potthast, A.N.A.

JAMES GALE TYLER

AMERICAN: 1855—

24—A BREEZY NIGHT AT SEA.

UNDER a moon struggling from out the clouds a brigantine careened to port is bowling along, her lights showing reflections in the water. Against the horizon is a white streak of moonlight.

*Height, 16 inches; width, 12 inches.*

JAMES GALE TYLER

AMERICAN: 1855—

25—SPEEDING HOME

A FISHING smack with her balloon topmast-staysail drawing full comes toward us. A blue sky full of white clouds is reflected in the water.

*Height, 20 inches; width, 16 inches.*

RALPH ALBERT BLAKELOCK

AMERICAN: 1847—

26—A LONE WOMAN

STANDING perhaps in a pathway is a young woman garbed in white, while over her shoulders is loosely thrown a red shawl. She wears a bonnet.

*Height, 3½ inches; length, 6½ inches.*

LOUIS CHARLES MOELLER, N.A.

AMERICAN: 1856—

27—THE PHILOSOPHER

SEATED at a table covered with a red cloth is an elderly man, who rests his head on his hand. A book lies open on a table, and to the left is a globe. A cabinet to the back contains a blue vase.

*Height, 4 inches; length, 7 inches.*

GEORGE H. BOUGHTON, R.A.

AMERICAN: 1822—1878

28—A COUNTRY HOMESTEAD

AN old English manor house with red-tiled roof is against a gray sky. A green meadow spreads out before the buildings.

*Height, 6 inches; length, 9 inches.*

*From the Estate Sale.*

JAMES GALE TYLER

AMERICAN: 1855—

29—A RAGING SEA

AN angry tumult of breaking waves against rocks is well expressed. One sees a tripod with beacon through the foam and a stormy sky is overhead.

*Height, 18 inches; length, 22 inches.*



55—*In a Seaway.* By James Gale Tyler

## JAMES GALE TYLER

AMERICAN: 1855—

### 30—FOG-BOUND

A GROUP of fishing vessels, half lost in the mist, are faintly silhouetted against a sky of tender opal tones. There are delicate reflections suggested in the water, while the nearby shore, with its many-colored rocks and grasses, makes an admirable contrast to the pearly tints of sea and water.

*Height, 10 inches; length, 19 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 31—DORYMEN BOUND HOME

A SUBSTANTIAL dory is seen towing a smaller boat. Her sails are set, and under a fair sky she is bowling along. A sky and sea of blue show brilliant color and fine wave movement to the latter.

*Height, 20 inches; length, 28 inches.*

*Exhibited at National Academy.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 32—CLEARING

IN a heavy sea under a clearing sky a little lugger is making heavy weather. Her patched sail fills and she careens to port. In the distance a red buoy makes a note of color.

*Height, 18 inches; width, 14 inches.*

UNKNOWN  
SCHOOL OF MURILLO

33—THE VIRGIN

With arms crossed over her breast and face upturned a figure clad in blue draperies floats in the clouds, the panel being rich and mellow with age.

*Height, 12 inches; width, 9 inches.*

H. C. WOLBERG  
DUTCH

34—CATTLE IN THE MEADOW

Water Color

IN the shadow of some trees a Dutch peasant is milking a cow, other cattle being near, and to the left is a pool of water. More animals are in the distance.

*Height, 13 inches; length, 19 inches.*

JAMES GALE TYLER

AMERICAN: 1855—

35—A MISTY SEA

Black and White

A SMALL panel showing mid-ocean, with wave movement and the profundity of the sea.

*Height, 10 inches; length, 12 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 36—A SCUPPER BREEZE

Black and White

A SHIP heeled over to her scuppers bounds over the waters under good press of canvas. There is virility to the movement and excellent feeling of the time and place.

*Height, 27 inches; width, 21 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 37—IN THE ARCTIC

DRAWN up on the ice, imprisoned by the floe, lies a whaler, the crew of which are unbending sails, which are all set.

*Height, 33 inches; width, 25 inches.*

*Salmagundi Club Exhibition.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 38—ROUGH SEA (BLACK FRAME)

Black and White

ROLLERS coming in break on foreground rocks. Fine wave movement and activity of the resistless water.

*Height, 25 inches; length, 33 inches.*

*Salmagundi Club Exhibition.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 39—STANDING BY

A WRECKED, battered bark in the trough of the waves has her signal of distress set, and near her in the offing a steamer stands by ready to offer assistance. The scene is that of a marine tragedy well expressed.

*Height, 30 inches; length, 42 inches.*

*Exhibited at the last Black and White Exhibition at the Salmagundi Club.*

## EDWIN LORD WEEKS

AMERICAN: 1849—1903

### 40—AN EASTERN PAN

AN East Indian, tattered and ragged, stands playing the pipes. Back of him stretches off the sand and a distant hill. He wears a red cap and a loose-fitting torn coat.

*Height, 12 inches; width, 7 inches.*

*From the Estate Sale.*

## GILBERT GAUL, N.A.

AMERICAN: 1855—

### 41—THE CRITICS

SOME Pueblo Indians are grouped about a painter's chair and sketch-box at the edge of a village. The brilliant sunlight is well expressed and the character of the people dexterously rendered.

*Height, 15 inches; length, 22 inches.*

## EDWARD A. RORKE

AMERICAN: 1856—1905

### 42—LANDSCAPE

A STONE bridge crosses a stream in the midst of a dank green woodland. The brilliancy of the greens is notable. The motive was found in Killarney, and the work shows the impressionistic influence.

*Height, 16 inches; length, 20 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 43—SUNSET: MID-OCEAN

A RICH sky of yellows, reds and blues is over a dark, turbulent ocean and reflects itself therein, while a sail comes against the horizon.

*Height, 12 inches; length, 18 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 44—A THUNDER HEAD

OVER a dark sea is a piled-up cumuli cloud touched with red against a sky of blue. Against the horizon are delicate tones of violet.

*Height, 9 inches; length, 18 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 45—THE SLOPE TO THE SEA

A LEBANON cedar tree, caught by the warm light of the afternoon sun, is all aglow as it stands on a rising slope. Water stretches away to a distant line of hills, and dragged up on the shore is a red dory. Over all a sky of warm, mellow tints.

*Height, 10 inches; length, 20 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 46—LOW TIDE, CAPE ANN

STRANDED along the shores of a creek back from the sea is a small boat, her sail flapping, other boats showing in the distance. To the right some land rises up against the sky.

*Height, 12 inches; length, 16 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 47—BEFORE THE WIND

LEADING a fleet of fishing vessels, a sturdy schooner, with her topsails furled and her mainsail single reefed, is sailing before the wind in the teeth of a heavy sea. An ominous sky, wind-filled, gives contrast to the white caps.

*Height, 36 inches; width, 29 inches.*

*Charleston Exposition picture.*



71—*In the Stable.* Francesco Paolo Michetti

## EDWARD GAY, N.A.

AMERICAN: 1837—

### 48—EVENING

A RIVER winds into a meadow; to the left a tree is silhouetted against the sky. A boat is moored against the bank and a brilliant yellow sky gives luminosity to the scene.

*Height, 18 inches; length, 24 inches.*

## HENRY PEMBER SMITH

AMERICAN: 1854—1907

### 49—LATE AFTERNOON

SOME oak trees under the warm glow of late afternoon come up in the middle of the composition. A path leads through them to the distance, and overhead a summer sky is full of clouds.

*Height, 12 inches; length, 16 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 50—UNDER STEERAGE WAY

FISHERMEN leaving port have just caught enough air to keep steerage way, their picturesque sails barely filling. The reflections in the water are in interesting color, and a sense of tranquillity pervades the canvas.

*Height, 20 inches; width, 16 inches.*

*Shown in Exhibition at Lyme, Conn.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 51—WEATHER WORN MONHEGAN

A BOLD headland jutting out into the Atlantic is full of delicate color through the late afternoon light. At its base the waves lap quietly, and along its seamed face are patches of pale emerald verdure. Nearer are some riven rocks, from the crevice of one coming a pine tree's blasted trunk and bare limbs, standing in striking relief against some dark branches. A mellow, decorative tone pervades the picture.

*Height, 22 inches; length, 30 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 52—ALONG THE CONNECTICUT

By the side of a quiet river is seen a fisherman's cottage, his boats about the shore. Green hills stretch away and are lost in the distance, while some pines rise to the left.

*Height, 12 inches; length, 16 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 53—WHALER SQUARED FOR HOME

WITH all sails set, a great massive ship looms up directly before the spectator. She shows the battle of the elements and gives a sense of enormous strength. The hull is yellow and her boats are seen to port. The sense of the loneliness of ocean is well portrayed.

*Height, 30 inches; width, 25 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 54—WASHERWOMEN ROCKS

GREAT brilliancy of dashing waves illuminated by a sky of light give unusual interest to this scene, with a ledge of heavy rocks coming against an angry sea.

*Height, 28 inches; length, 40 inches.*

*Shown at the National Academy of Design.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 55—IN A SEAWAY

LABORING in the trough of a sea, a fishing sloop is making heavy weather. Her picturesque sails, filled by a strong wind, are drawing well, while the crew are lowering the topsail. Off to the left another fisherman stands well up against the breeze, and above a sky of gray discloses portending storm.

*Height, 22 inches; length, 30 inches.*

LOUIS PAUL DESSAR, A.N.A.

AMERICAN: 1867—

56—STREET IN ÉTAPLES—MOONLIGHT

QUAINT white houses with red-tiled roofs catch the moonlight. A young woman stands to the left with a child.

*Height, 15½ inches; length, 18½ inches.*

ROBERT CRANNEL MINOR, N.A.

AMERICAN: 1840—1904

57—LANDSCAPE ON THE MEUSE

Low in tone, with deep shadows, we have here a stretch of river flowing through a hilly country. To the left a clump of trees.

*Height, 4 inches; length, 7 inches.*

EDWARD HENRY POTTHAST, A.N.A.

AMERICAN: 1857—

58—THE NEIGHBORS

Two old countrymen stand in conversation under a summer sky. One pauses from chopping wood, the other leans on the fence. Behind the first is the open door of a woodshed. Rank vegetation is about and the sun gives sharp shadows.

*Height, 20 inches; length, 30 inches.*



81—A Wind-riven Sea. By James Gale Tyler

## ARTHUR HOEBER

AMERICAN: 1854—

### 59—AUTUMN

UNDER a warm, mellow light a meadow stretches off, with sedge grasses coming against a pool of water. A slender tree is to the right and a distant group of woodland, while the sky of yellowish tones permeates the entire composition.

*Height, 10 inches; length, 12 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 60—FLOWERS

AN impressionistic study of some white roses on a small panel, painted with great simplicity and directness and of much color charm.

*Height, 5 inches; length, 8 inches.*

*Exhibited at the National Academy of Design.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 61—BY THE RIVER

TO the right is an oak of deep, rich greens against the sky, and under the shadow lies a cow. The distant bank is reflected in the stream.

*Height, 8 inches; width, 7½ inches.*

JAMES GALE TYLER

AMERICAN: 1855—

62—THE FISHING FLEET

Small Panel

UNDER a shimmering blue sky there is vaguely made out a group of fishing vessels, their sails reflected in the water.

*Height, 7½ inches; width, 5½ inches.*

JAMES GALE TYLER

AMERICAN: 1855—

63—A HARBOR: MOONLIGHT

A LIGHTHOUSE on a rocky ledge sends out a strong red beam, contrasting with the cold color of the moon's rays. Against the sky is silhouetted a fishing vessel, and near her is a dory.

*Height, 12 inches; width, 10 inches.*

JAMES GALE TYLER

AMERICAN: 1855—

64—AFTERNOON, CASCO BAY

IDLY drifting on summer waters, we see a group of fishing schooners with hulls of vivid coloring. In the foreground is a red dory, and in it a crew is rowing away. A blue sky is flecked with white clouds, and the surface of the water catches blue reflections.

*Height, 10 inches; length, 14 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 65—AN EAST WIND

A FLEET of fishermen is vaguely discerned through the mist, which is clearing away. Dancing waves catch reflections of the sky, and the scene is full of the spirit of the occasion.

*Height, 10 inches; length, 18 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 66—SUNSET OFF SHORE

A LITTLE mackerel schooner is sailing along over a lonely sea at sunset. A brilliant sky of reds and yellows is reflected here and there in the sea and the boat is enveloped in a half haze.

*Height, 12 inches; length, 19 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 67—MONHEGAN COAST

UNDER a summer sky of blue and white stand up the pale-tinted cliffs of the Maine island. Great rocks are to the right, against them dashing the sea, breaking into white foam.

*Height, 15 inches; length, 20 inches.*

JAMES GALE TYLER

AMERICAN: 1855—

68—AUTUMN ALONG THE HUDSON

A GROUP of vessels is massed to the left of the river against a bank of mellow fall tones, while warm tints in the sky are suggested with much feeling.

*Height, 14 inches; width, 10 inches.*

CARLETON WIGGINS, A.N.A.

AMERICAN: 1848—

69—TRUDGING HOME

A PEASANT leads homeward a cow, coming through a field of green near a pathway. The sky is gray and the brilliant tones of the landscape are further emphasized by the white tones of the animal.

*Height, 15 inches; length, 18 inches.*

JEAN BAPTISTE ROBIE

BELGIAN: 1821—

70—FRUITS AND FLOWERS

ONE of the exquisite panels of this distinguished Frenchman, containing a metal cup with some raspberries, a plum and a cut peach.

*Height, 12 inches; width, 10 inches.*



85—Landscape: *Hudson River*. By Homer D. Martin

## F. P. MICHETTI

FRENCH: 1852—

### 71—IN THE STABLE

A cow and a donkey are in a stable along with a turkey and a hen, while a lad offers the animals some grass. There is much detail, painted most carefully, and an interesting distribution of light and shade.

*Height, 13½ inches; length, 18½ inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 72—BECALMED

AN American fisherman, with her sails up, drifts idly on the stream. The green hull is picturesque, and farther off still another schooner barely keeps her steerage way.

*Height, 20 inches; width, 16 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 73—A FROTHY SEA

AGAINST some cliffs topped by pines and a shore strewn with great boulders comes in an angry sea, breaking high over the coast line and sending volumes of white spray on the land. The horizon is dark against the white caps, and gulls dart about the flying scud.

*Height, 13 inches; length, 21 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 74—THE BUOY TENDER

UNDER a moonlight sky a tug steams along, emitting a volume of black smoke. Along the horizon is a streak of light and in the sky the clouds are touched by the moon.

*Height, 24 inches; width, 20 inches.*

*Salmagundi Club Exhibition.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 75—A NORSEMAN

WITH quaint-colored, decorated sail catching the wind, her prow carved in curious design, we see an old-time Norse vessel bounding through the sea. Her decks are filled with warriors and there is much color everywhere. An interesting historical marine document.

*Height, 24 inches; width, 20 inches.*

*Salmagundi Club Exhibition.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 76—THE WRECKED CARAVEL

ONE of the old Spanish vessels, such as that in which Columbus sailed, lies in shoal water, her foremast carried away and her sails more or less in ribbons. The crew in the bow clears away the wreckage and waves beat on her side.

*Height, 18 inches; length, 22 inches.  
Salmagundi Club Exhibition.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 77—"DREARILY DRENCHED

IN OCEAN'S BRINE"

GREAT masses of rocks to the right, gray and forbidding, get the full force of the sea, which breaks over them heavily. A gray sky carries out the sense of desolation.

*Height, 27 inches; length, 32 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 78—A SOU'WESTER

IN the immediate foreground is a fishing dory with a full catch aboard, while half obscured in the mist another boat follows. The helmsman is letting her drive to make his port, and one feels the tense action of the sailor with the seriousness of the toil.

*Height, 20 inches; length, 26 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 79—BOUND OUT

A FISHERMAN has just come about on the port tack and is making for sea, towing behind her two dories. The wheelsman glances aloft to see if his sail is filling, and about the deck are stowed the barrels for the catch.

*Height, 28 inches; length, 40 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 80—BOUND IN

THE bow of a fishing smack is seen to the left of the composition, and lying off her is a dory, in which are two sailors about to heave on board a line. The mate stands in the larger vessel directing them. A sea combs in, showing green water, and the sails are drawing well. There is a sense of the deep sea about all and the incident is characteristic of the fishing fleet.

*Height, 28 inches; length, 40 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 81—A WIND-RIVEN SEA

REALISTIC red rocks stand boldly up to the right and get the full force of a heavy, piled-up sea which breaks pitilessly over them. A heavy dark sky gives dramatic force to a strong composition.

*Height, 25 inches; length, 30 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 82—TINKERING UP

AN old schooner lies on the shore, and, taking advantage of the tide, the crew are making repairs and changes and some boats are drawn up beside her. A gray sky is full of light.

*Height, 25 inches; length, 30 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 83—EARLY TWILIGHT, LYME, CONN.

THE poetic hour of twilight is admirably caught here, a tender sky being reflected in the river. In the foreground some boats rest among the sedge grasses, and to the left trees come against the sky.

*Height, 12 inches; length, 18 inches.*

## ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

### 84—THE SMUGGLER'S CAVE

THE late Mr. Wyant here has a sketch from nature of a historic bit as late as 1869, in Jones's Wood in New York. Here is a stone structure with some buildings seen to the left, while a driveway passes them.

*Height, 9 inches; length, 16 inches.*

*From the Frederick S. Gibbs Collection.*

HOMER D. MARTIN, N.A.

AMERICAN: 1836—1897

85—LANDSCAPE

PROBABLY one of his early Hudson River sketches, showing a rugged mountain side with rocks and trees and the stream flowing beneath. A fine sky of white and blue is characteristic. On the back of this picture was found, when it was being relined, written in pencil, "To my friend, ———," and signed, "Homer D. ———." It was purchased many years ago and is vouched for by Mr. Martin's intimate artist friends.

*Height, 12 inches; length, 20 inches.*

EDUARDO ZAMACOIS

SPANISH: 1843—1871

86—THE CONSPIRATORS

Two cavaliers engaged in earnest conversation stride along a sunny path under some trees. Other people watch them from the right of the picture and the sunlight catches their costumes here and there. This work is painted on a wood panel, on the back of which is a fascinating study of an elderly man seated, garbed in leather and red.

*Height, 13 inches; width, 8½ inches.*

## ADOLPHE MONTICELLI

FRENCH: 1824—1886

### 87—IN THE GARDEN

A GROUP of ladies in a garden. Behind them is an urn upon a high pedestal, upon which some white doves are perched. As the painter was an intimate friend of the Empress Eugenie and painted her frequently, it is believed the central figure is intended for her. The work has mellowed with the years, taking on rich splendid tones of red and yellow, and the quality of the sky behind the figures is Monticelli's best, while the broad treatment is fully characteristic. On the back of this panel is one sketch of his astonishing color and another of peculiar interest. It was formerly in the possession of the American Art Association and sold as lot 117 in 1892, in settling the estate of the late R. Austin Robertson.

*Height, 18 inches; width, 13½ inches.*

## GEORGE INNESS, N.A.

AMERICAN: 1825—1894

### 88—EARLY SPRING, PASSAIC VALLEY

By the side of the Passaic River Mr. Inness has found here a theme at once tender and evanescent, showing the delicate spring greens and a warm afternoon sky. Some slender trees are faintly outlined against the heavens, and from the opposite shore delicate shadows lose themselves on the water. A distant stretch of country is illumined by orange tints.

*Height, 20 inches; length, 30 inches.*

*From the Estate Sale.*

JAMES GALE TYLER

AMERICAN: 1855—

89—STORM BEATEN

FLYING foam dashing against some piled-up rocks to the right, and a ledge in the foreground is brilliant in contrast with a stormy sky. The panel is full of sea action.

*Height, 12 inches; width, 16 inches*

JAMES GALE TYLER

AMERICAN: 1855—

90—A BREEZY DAY

HEELED well over on her starboard side and heading up we see a sloop dashing through a lively sea. A summer sky of blue flecked with white clouds gives sparkle to the scene, and nearby floats a red buoy.

*Height, 14 inches; width, 10 inches.*

JAMES GALE TYLER

AMERICAN: 1855—

91—FISHERMAN AT ANCHOR

COLORFUL sails and quaint hulls are outlined against a summer sky, the many tones reflecting on the water.

*Height, 9 inches; width, 8 inches.*



88—Early Spring—Passaic Valley. By George Inness, N.A.

JAMES GALE TYLER

AMERICAN: 1855—

92—AFTER A BLOW

SOME great rocks to the right are silhouetted against the sky of somewhat angry mood. Waves break against them and the horizon is black and ominous.

*Height, 12 inches; length, 20 inches.*

JAMES GALE TYLER

AMERICAN: 1855—

93—AN AUTUMNAL BOUQUET

A VIEW of the Fishkill mountains in the early fall. Blue hills stretch away full of sunlight and shadow, while to the left two old chestnut trees rear their heads. A road winds away from the foreground and loses itself in a woodland. Much vivid color, characteristic of American fall scenery, prevails, and the arrangement of light and shade is well disposed.

*Height, 30 inches; length, 40 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 94—WAVE AFTER WAVE

THE resistless force of ocean is felt beating against some rocks to the right of the composition, the spray breaking over them. A quiet sky is full of varied tones, and the movement of the waves is well expressed.

*Height, 24 inches; length, 36 inches.*

## JAMES GALE TYLER

AMERICAN: 1855—

### 95—ROUGH POINT

HEAVY seas, piling in with tumultuous force, break against sturdy rocks. The white spray finds its way into nook and crevice, and the sense of desolation is characteristic of the ocean side. A brooding sky carries out the sense of loneliness.

*Height, 28 inches; length, 40 inches.*

# FIRST AFTERNOON'S SALE

FRIDAY, FEBRUARY 7<sup>TH</sup>, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

100—TOBY, BENNINGTON

Brown marbled glaze.

101—SMALL CREAMER

Blue and white scroll pattern

102—TWO OLD GLASS CUP RESTS

Harrison ("Tippecanoe"). Log cabin design.

103—PEPPER BOX

Old Staffordshire blue.

104—TWO CUPS

Pale cobalt blue. "Willow pattern" prints.

105—GINGER JAR

Old blue and white "Nankin." Own cover.

106—GINGER JAR

Similar to the preceding. Brass cover.

107—SUGAR BOWL

Staffordshire. Free-hand decoration in deep blue. W. Adams. (Damaged.)

108—PLATE

Scalloped edge. Rich blue print. Morea pattern.

109—TWO PLATES

Deep blue Staffordshire prints, one small. "Batalha, Portugal," printed underneath.

110—TWO PINK PLATES

One large and deep, other small and flat. Oriental designs.

111—FIVE PLATES

Dark "flowing blue." Oriental design. "Alcock" impressed.

112—SUGAR BOWL

With cover. Printed in green. Old Staffordshire.

113—TWO SUGAR BOWLS

One printed in pink, the other in lavender. Staffordshire.

114—TWO PLATES

Robinson Crusoe subjects; embossed rims with black print in centre, touched up in color.

115—TWO SAUCERS

One, old Nankin blue; the other, early English stippled blue.

116—CUP PLATE

Well-known milkmaid subject, in rich Staffordshire blue. Scalloped edge; flower border.

*Diameter, 4½ inches.*

117—THREE SMALL PINK PLATES

River scene and urn pattern.

118—FOUR OLD LONGPORT PLATES

Park scenery in pale blue. G. Phillips.

119—TWO OLD DAVENPORT PLATES

Fine in design and color. William C. Prime says in his book, "Pottery and Porcelain," of the product of this factory: "No English factory has produced more beautiful work. The blue is especially commended."

120—TWO SMALL PLATES

Octagonal-shape, with black print of "Christ rising from the Grave." The border is the embossed daisy pattern. Similar to one in the Metropolitan Museum of Art, New York City.

121—THREE PLATES

Two are small, with prints of youthful figures colored up, and marked December and January. The other plate has gray print of romping girl, and entitled "Our Early Days."

122—GRAVY TUREEN

With ladle. Staffordshire pale brown print.

123—LARGE PLATTER

Decorated with the well-known blue Willow pattern. This design was first made in 1780, and produced continuously for sixty years.

*Diameter, 13½ inches; length, 16 inches.*

124—LARGE PLATTER

Similar to the preceding. Purplish blue. Bell mark.

*Diameter, 11½ inches; length, 14 inches.*

125—LARGE PLATTER

Similar to the preceding. Deep blue.

*Diameter, 11½ inches; length, 14 inches.*

126—LARGE PLATTER

Similar to the preceding. Crown impressed on bottom.

*Diameter, 11 inches; length, 13 inches.*

127—LARGE PLATTER

Small. Deep blue.

*Diameter, 8½ inches; length, 10½ inches.*

127A—PLATTER

Oval. Willow pattern decoration in a remarkable blue of deepest shade. In shape and color this platter is unique. Old spur marks.

*Size, 12½ inches by 9 inches.*

128—PLATE

Very early "Willow." Rich, unusual blue. Purchased from an old New London whaler. "Herculaneum" impressed.

129—FISH PLATTER

Rich blue print of Indian scenery and architecture.  
Ridgway.

130—LARGE PLATTER

Scalloped edge. Printed in pale blue. "Acropolis"  
pattern. New-Hall.

131—TWO PIECES

One a small platter, the other a bowl. Blue prints.  
The platter is Mason's.

132—TWO PLATES

One ironstone, delicate violet under printing and  
touched up over glaze with various colors. Signed  
Mason's. The other black printed; pagodas, vases  
and flowers in Oriental design and marked W. Adams  
& Sons.

133—PLATE

Scalloped edge. Elaborate pink border of flowers. In  
centre is a green print representing river scenery with  
palaces and boats.

134—PLATE

Landscape, peacock, urns and flowers in a pink print.

135—TUREEN AND PLATTER

Blue and white. Dainty in form and color. T. Mayer,  
Stoke-upon-Trent.

136—LARGE PLAQUE

Wedgwood. Decoration of landscape and flowers in rich blue. "Wedgwood" impressed. (Badly broken but carefully riveted.)

137—TWO PLATES

Blue print of Highlander in centre, with various hunting scenes in the border.

138—OLD ENGLISH MUG

Printed in black. Girl milking cow, sheep lying down, etc. Probably one of the earliest prints of Hancock. "H" on bottom.

139—OLD ENGLISH MUG

Large size. Buff-colored body, with raised bead and flower decoration in stone blue color.

140—CUP AND SAUCER

Unusual shape. Early print in indigo blue of Lucerne scenery.

141—LARGE CUP

Beautiful blue print of "willow pattern" on exterior. Inside of rim has inscription from "Auld Lang Syne" richly gilded. Copeland.

142—TEA SET

Consisting of teapot, sugar bowl, creamer and bowl. Printed Chinese subjects in delicate blue color. In perfect condition.



142

138

310

149

142

*Old English*

195

180

196



186

182

166

184

185

*Old English Lustre*

143—TWO PLATES

French porcelain. One decorated with sprigs of flowers and leaves in color, the other with a pale turquoise border and delicately painted festoons of flowers in natural colors. One mended.

144—TWO PLATES

Minton. Decorated in rich colors. Minton mark.

145—TWO OYSTER PLATES

Minton. Majolica style. Rose pink and turquoise grounds with various other colors in reserves. Purchased in Washington, said to have been used in the White House during President Harrison's administration. Minton mark.

146—PLATE

Beautifully decorated with scattered flowers in pure color. Old Leeds.

147—THREE OLD SCEAUX PLATES

The decoration of festoons and flowers in delicate colors gives evidence of reason for well-known expression: Sceaux style. Old spur marks.

148—TUREEN AND COVER

Old Sceaux, belonging to same set as plates. The decoration more elaborate. Some pieces in this set were marked. Date about 1780.

149—SUGAR BOWL

Beautiful basket design, pink diaper pattern around top of cover, body fluted and painted with scattered flowers, band handles at side and on cover. An unusually fine old piece.

150—FLOWER POT AND BASIN

Salt glaze. Has a Bristol mark. Basket and beaded design. Made by Hackwood, at one time connected with Josiah Wedgwood. These pieces were made in eighteenth century for Dutch trade. "Hackwood" impressed. Purchased from the W. Starbuck Macy Collection.

151—BOWL

Blue. Hand decoration. Chinese subject, very similar in style and shape to one in the Metropolitan Museum of Art, New York City, and ascribed as of the Earliest Worcester. This specimen has the crescent mark underneath.

152—SMALL BOWL

Fluted body. Decorated by hand in blue and gold. Chinese design. Has the mark of a rose in gold underneath. One of the earliest English marks. Caughley. About 1760.

153—TOBACCO BOX

Dark brown glaze. Grapes, vines and foliage in bold relief. On cover is a seated figure. Impressed initials F. G. W.

154—TWO PLATES

Richly decorated, with artistic borders and brilliant flower painting in the centres. Believed to be pottery of Creil, France.

155—TWO PLATES

Lunéville. Rich flower decoration in colored enamels. "The faïence of Lunéville is highly admired for the delicacy of painting. . . ."—William C. Prime, in "Pottery and Porcelain." It was made during the eighteenth century. Name underneath.

156—TWO PLATES

Similar to the preceding.

157—OLD POTTERY PLATE

Buff color, with Arabesque pattern border decorated by hand in blue, yellow and brown. Because of the perfection of the shape and the border, is believed to be one of Wedgwood's plates. Has the early stilt marks.

158—JUG

Dutch. Orange-brown glaze with perpendicular stripes.

159—OLD FROG MUG

"The Newcastle mug is notable, in which a frog was so placed that one drinking saw him emerge as the liquor became low."—William C. Prime.

## SOME OLD HISTORICAL PIECES

### 160—ONTARIO PLATE

Printed in pale blue. "Ontario's lake view must have been left to the fancy of the English potter, who made the lake a river and ornamented its shores with towers and castles and gayly dressed ladies."—N. Hudson Moore, in "The Old China Book." J. Heath's mark.

### 161—NEPTUNE PLATE

Brown print. The sailing ship *Neptune* in the centre, with lighthouse in the offing. She was the first New Haven ship to furrow the waves of the Pacific. "Alcock" impressed.

### 162—LOG CABIN PLATE

Rich Staffordshire blue. In the centre a rural scene, distant mountain and trees. In the foreground a man driving a cow, and farther back the end view of a house.

### 163—PLATE

Usually designated the Killarney. View of lake, distant town and hills; castle ruins in middle distance; waterfall, cows and figures in foreground; in rich blue.

### 164—PLATE

Landing of General Lafayette. In deep rich blue. Made to commemorate that event, which occurred at Castle Garden, New York, August 16, 1824. Steamers and boats with flags flying in the offing, and guns booming in foreground, and Castle Garden in the middle distance. Its roof covered with men, all compact in the centre. One of the most desirable of the Staffordshire plates. "Clews" impressed.

165—PLATE

Millennium, by Meakin. "It is usually found in pink, black or brown. It has on top in the border an eye. In the centre is a group—the Lion and the Lamb, etc.—and the motto, Peace on Earth."—N. Hudson Moore, in her book on old china. Fruits, flowers and grain make up the rest of the border. Slightly cracked. Shows the stilt marks underneath.

166—CUP AND SAUCER

First steamboat and first sailing ship (half moon). Printed in black, showing stars, eagle and anchor in border. Has pink lustre around edges.

167—JUG

Franklin's tomb. Deep blue. A seated figure of General Lafayette, looking toward a tomb upon which is printed "Franklin." Surmounting the tomb is a large urn, and in the distance a ship under sail, evidently intended for the *Cadmus*. Slightly repaired. The name Wood impressed.

168—JUG

With Boston State House on one side and New York City Hall on the other. Rich dark blue. The State House is shown with the surrounding buildings, one of which is the John Hancock house—the Common in the foreground, and a group of cattle grazing. The State House was built on part of the Hancock land, where his and other cows pastured. This pasturing ceased in 1830. A similar pitcher is illustrated and described in "The Old China Book," by N. Hudson Moore. Marked Rogers. Has been mended.

169—NAPOLEON PLATE

Black print, delineating with scroll and chain design the rise and fall of Napoleon. In the centre is a view of soldiers drinking at a table, while two other men, one a soldier of high rank, seems calling the attention of the other to the condition of the soldiery. In the scrolls are written the various victories and defeats in battle, the rising and waning stars furthering the idea. On top is the "N," surmounted by the crown of the Emperor. Broken and mended.

169A—PLATE

Boston State House. Border of roses. Mrs. Alice Morse Earle describes this plate in "China Collecting in America": "Print in rather light blue of a view of the State House. Surrounding buildings do not show in this design. In the foreground is a horse and chaise, with driver." She further says: "No maker's stamp." But on this plate is the maker's stamp—Enoch Wood & Sons. Rare.

*Diameter, 9 inches.*

170—WASHINGTON MEMORIAL PLATE

"Irregularly scalloped edge, the decoration is a scene with a seated classical figure, writing upon a tablet, with a Greek temple in the background. The border contains four medallions of funeral urns and weeping willows. The back is stamped in red, a funeral urn with the word 'Washington.' The printing of this design is very clear and the lines very delicate and the drawing is good."—Alice Morse Earle, in "China Collecting in America." Printed in two colors, blue and black. Enoch Wood & Son.

Landing of the Pilgrims. One of the most highly prized of all the old blue Staffordshire plates. A similar plate is illustrated in William C. Prime's "Pottery and Porcelain," in Mrs. Alice Morse Earle's "China Collecting in America," and in N. Hudson Moore's "The Old China Book." Mrs. Earle devotes much space to describing one of these rare plates, and in part says: "This Plymouth Rock decoration is found on plates and pitchers, and the pieces are perhaps more highly prized than any other historical Staffordshire wares. . . . The print is clear and good, though not very dark. In the centre of the plate is a print representing a rockbound coast, with the *Mayflower* and a small boat overfilled with Pilgrim Fathers landing on Plymouth Rock, upon which are inscribed the names Carver, Bradford, Winslow, Brewster, Standish. Two Indians are also perched on the rock. Above this print is 'The Landing of the Fathers at Plymouth, Dec. 22, 1620.' The border consists of a handsome design of eagles, scrolls, broken by four medallions or shields. The upper one contains the words, 'America Independent, July 4, 1776'; the lower the words, 'Washington, born 1732, died 1799.' On the right a little view of two full-rigged ships with names *Enterprise* and *Boxer*. On the left a steamer, rock and eagle." Made by Enoch Wood and Sons, Burslem. In perfect condition.

## 172—THE STATES PLATE

Another of the most important plates. "Undoubtedly the most celebrated china which Clews put forth were the two patterns known as 'Landing of La-

fayette,' and what is known as the 'States' pattern, bearing a border of festoons containing the names of fifteen States. Both of the views are great favorites among collectors, and are generally among the first pieces sought. . . . The States pattern presents many pleasing varieties. The border is always the same, but the centre varies. The border is composed of festoons bearing the names of the fifteen States, and between the festoons are stars with five or eight points. It is always simple to know this (plate) under any conditions, for America and Independence are ever in full view and the medallion of Washington is always the same."—N. Hudson Moore, in "The Old China Book." Clews impressed mark. In perfect condition.

*Size, 6½ inches.*

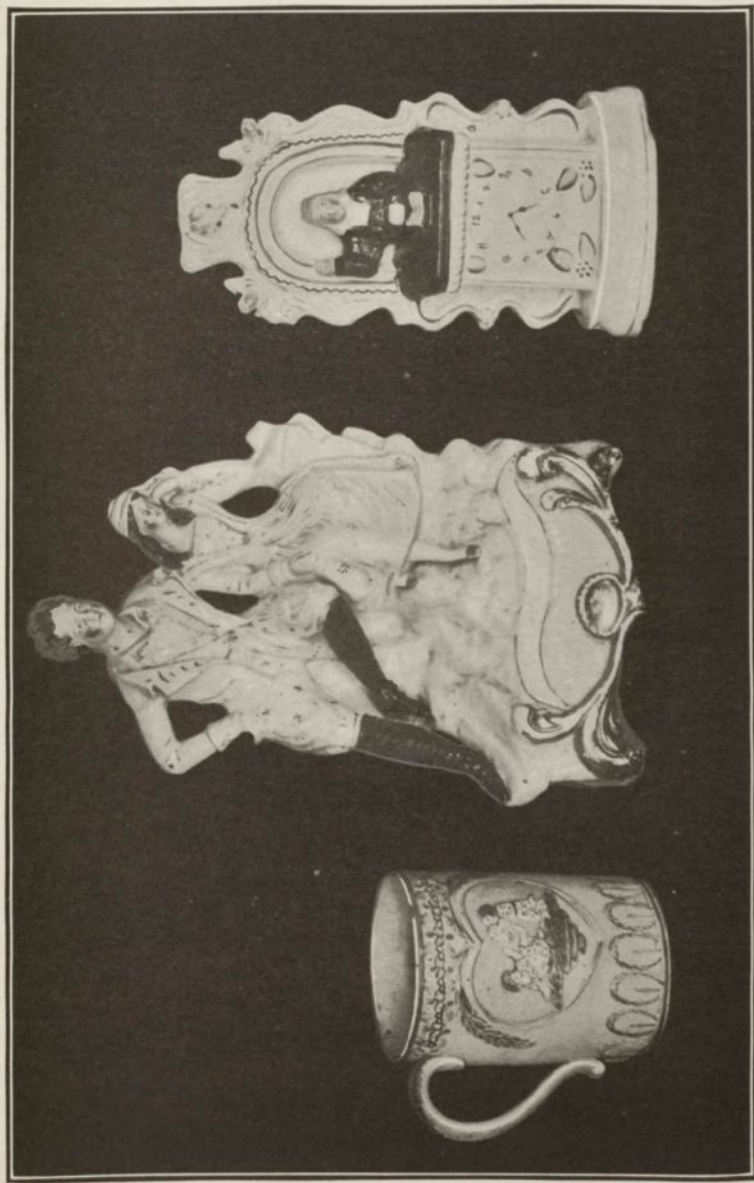
#### 172A—PITCHER

Castle Garden and the Battery in blue printed around the globular body of a tall, graceful-shaped jug, which is compressed melon-like. The upper as well as lower part is decorated with a flower design in same blue. This Battery print is the one that was on a platter which created such interest in the Gilbert Sale, and brought forth a record price. It is one of Wood's most celebrated prints. Not originally marked, but done evidently by hand, more for use as a record than to deceive, as the print is known as the Enoch Wood & Sons.

*Height, 9 inches.*

#### 173—PLATE

West Point. Pale purple print. One of the few Hudson River views made by Clews. Scalloped edge, with flower and bird border. In the centre a view of West



316—*Sportive Innocence—Mug*

298—*Lord Byron and Maid of Athens*

297—*John Wesley*

OLD STAFFORDSHIRE POTTERY

Point, with river and steamboat and rowboat with figures, and in boat also on shore. On the back is stamped in color, "Picturesque Views, West Point, Hudson River"; also the impressed mark of Clews.

*Size, 8 inches.*

174—NEWBURGH PLATTER

Large size. Printed in black. Scalloped beaded edge. Rim has dark shaded line and inside scroll, flower and bird border, making outer edge of the print. The flat of the plate contains the view of the city, with Washington's headquarters in full view, the Hudson and the Highlands. In the foreground on the eastern bank is an ox team with a loaded wagon. At the water's edge is the Fishkill Landing, with a number of boats at the wharf. One of the "Picturesque Views, Hudson River," made by Clews and stamped on bottom.

*Size, 14½ inches by 19½ inches.*

175—PLATE

Baker's Falls. Black print. Scalloped edge and border similar to "Newburgh Platter." In the centre is a vigorous representation of rushing water down a serpentine channel obstructed by jagged rocks. In the foreground a gentleman and lady in the costume of the time viewing the troubled waters. In the middle distance, higher up, is a mill and a dam. Rocks, cedars and other trees add to the general picturesqueness of this clear, strong print. Also one of the "Picturesque Views, Hudson River." Clews impressed mark.

*Size, 9 inches.*

176—PLATE

William Penn's Treaty. Blue print. Scalloped edge, with a geometric ornate figure designed border. In the centre is a group composed of four figures. William Penn is seen standing facing an Indian chief. Another figure of a man stands beside him, while a woman is bending over examining some jewels, fabrics, etc. The whole make-up is grotesque. The scene is Oriental in its surroundings, and does not in any way suggest America. The name of the plate and the initials of its maker, Thomas Green, are stencilled on the back.

*Size, 9 inches.*

179—CUP

With "Washington" printed across front in old lustre. Rare.

## RARE OLD LUSTRE

180—PLATE

Copper lustre. Old Burslem. Shaw.

181—MUG

Copper lustre, with yellow band. Interior white glaze, with pink lustre rim.

182—JUG

Copper lustre. Graceful form, pale brown body.

183—JUG

Scalloped rim, high handle. Brilliant copper lustre. Richly decorated around body with sprigs of flowers. An early piece. Mended at lip.

184—CREAMER

Copper lustre. Yellow-brown band, with raised figure and animal ornamentation in rich colors. From the Gilbert Collection.

185—TEAPOT

Dark copper lustre. Serpent spout, moulded lion on cover. A Wedgwood pattern.

186—JUG

Wide collar of copper lustre. Body gayly decorated with Chinese subject in various colors. Unusual.

187—MUG

Pink lustre. Soft paste; mottled decoration.

188—TWO SAUCERS

Brilliant pink and gold lustre. Soft paste.

189—CREAMER

Pink lustre. Soft white porcelain, with delicate painting.

190—PLATE

Pink and gold lustre. With leaf and flower painting on rim in quiet colors, making rich effect. Leeds mark.

191—JUG

Golden lustre; white decoration. The design is worked out by removing some of the lustre and scratching in the rest of the pattern of flowers, fruits and scrolls. Around the collar is a grapevine design. These golden lustre pieces are the rarest of all the lustre. (Mended.)

*Height, 7½ inches.*

192—JUG

Companion to the preceding. (Mended.)

193—SMALL PLATE

Interior covered with the rarest pink-spotted Sunderland lustre.

194—SUGAR BOWL

Milky white porcelain. Vague landscape decoration in golden-pink lustre.

195—SILVER LUSTRE TEAPOT

Fluted Queen Anne style, with lid. N. Hudson Moore, in "The Old China Book," illustrates one exactly similar and says: "Dealers and collectors hunt for choice specimens in vain, while the prices paid for good pieces are such that the original makers would be astounded. The fluted or ribbed tea sets of Queen Anne style are eagerly sought at large prices."

196—SHAKESPEARE AND MILTON JUG

Hexagonal shape, stone-blue in color. Body with figures of Shakespeare and Milton, and other ornamentation moulded in relief and touched up and highly lighted with silver lustre.

197—TWO VASES

Silver lustre on gray buff bodies. N. Hudson Moore has an illustration of two similar pieces in "The Old China Book," and describes them thus: "The ornamentation is in lustre, and on each side is a charming dancing figure, modelled in relief." In perfect condition.

*Height, 8 inches.*

198—SUGAR BOWL AND COVER

Silver lustre resist. Queen Anne fluted style. Brown body, with moulded lion-head handles. Quaint.

199—PITCHER

Raised pattern, covered with brilliant colors and pink lustre.

*Height, 4½ inches.*

## MISCELLANEOUS

200—OLD JAPANESE METAL IDOL

Figure seated.

201—OLD PEWTER PLATE

202—OLD PEWTER PLATE

203—OLD PEWTER PLATE

204—OLD PEWTER PLATE

205—PEWTER JUG

Tall cylindrical shape, with flaring base and simple but ornate design in bold relief. Made early in nineteenth century.

206—OLD COLONIAL BRONZE BELL

With embossed ornamentation of horse and medallions in relief. Has beautifully carved teakwood handle. Oriental design.

207—WOOD CARVING OF A CHERUB

In oak, from an old Belgian church. Sixteenth century.

208—A STRING OF OLD COLONIAL SLEIGH BELLS

Dutch design, varying in size from  $2\frac{1}{2}$  inches down to  $1\frac{1}{4}$  inches in diameter.

210—OLD DUTCH TILE

Marine subject in blue. Framed.

211—FOUR OLD DUTCH TILES

Smaller than the above described. Similar subjects. Framed.

212—FOUR OLD DUTCH TILES

Framed.

213—FOUR OLD DUTCH TILES

Framed.

214—FOUR OLD DUTCH TILES

Unframed.

215—FOUR OLD DUTCH TILES

Unframed.

216—FOUR OLD DUTCH TILES

Unframed.

217—TWO TILES

Moulded design of crest of Austria, double eagle and crown, wreath enclosure, olive green glaze. (One mended.)

218—DELFT PLATE

Conventional design of flower and diaper in blue.

219—DELFT PLATE

Diaper around edge. Basket of flowers in centre, printed in purple.

220—BOWL

Mottled peach-colored body, with three blue fish swimming around side. Interior is white, with blue fish in the bottom. (Repaired.)

*Diameter, 7½ inches; height, 3½ inches.*

221—VASE

Ivory white, with deep blue flower decoration under glaze. Bronze mountings.

*Height, 5½ inches.*

222—CUSTARD CUP AND COVER

Deep form. Old Nankin blue. The handle of the quaint twisted band style, terminating with a flower, which is gilded. In the centre of a blue medallion on front is a monogram in gold. Date about 1805.

223—TWO OLD CUPS

Japanese. Blue flower and *Shou* decoration. Crest of maker on bottom.

224—TWO CHINESE VASES

Figure decoration in color.

## SOME OLD JUGS

225—JUG

Small. Salt glaze, gray white, with clean cut ring and bead pattern around body. Handle mended. Either Hackwood or Wedgwood pottery.

*Height, 3½ inches.*

226—JUG

Salt glaze. Basket pattern, with handle terminating in leaf design. Pewter top.

*Height, 7½ inches.*

227—JUG

Salt glaze. Rich green body with white flowers in high relief. Pewter top. (Mended.)

*Height, 6½ inches.*

228—JUG

Dark gray mottled ground color, on which are figures painted in subdued colors. Around top is vine and leaf design. The handle is high and in form of twisted branch. Covered with lustre. (Slightly damaged.)

*Height, 8½ inches.*

229—JUG

Graceful shape, with ornamental relief design around top and base. On either side are figure groups, touched up with color here and there, and also with delicate salmon pink lustre. Unusually decorative.

*Height, 9 inches.*

230—JUG

Quaint in the design and color of its decoration. Brilliant spiral lines run up the sides, each two enclosing either the white body of the jug, on which is an embossed scale pattern, or a graceful leaf design which is colored with pale blue and green. There are also touches of color around the rim, emphasizing the flower and leaf design in the embossing.

*Height, 8½ inches.*

231—JUG

Companion to the preceding.



220—Delft Bowl



578—Delft Vase

OLD DELFT



577—Delft Vase

232—JUG

Brilliant blue. Eight-sided, graceful shape, with quaint dull yellow scrolls; stems and flowers of white and pink color, with green leaves. Old Staffordshire.

*Height, 6 inches.*

233—JUG

Beautiful design and color. Salt glaze, white ornamentation on pink-lavender ground. "These pitchers have the interesting variation of being white figures on a lavender ground in one case and lavender on a white ground in another. The shade of lavender used is very beautiful. It is hard to compare it to any known tint, for violets are too blue and lilacs are too cold to give any idea of its warm rosiness."—"The Old China Book." M. Protat is said to have been the modeller of these jugs. He formerly worked for Wedgwood. Made by Alcock. A similar jug is on exhibition in the Boston Museum of Fine Arts. (Mended.)

*Height, 8 inches.*

234—JUG OR VASE

Made by Alcock. Etruscan style. Terra cotta, black and white in color; classical design illustrating the nuptials of Paris and Helen. The handle terminates with a face in an artistic framing of pink and gold in relief. In Hayden's "Chats on English China," on page 218, it is stated that a similar vase, but taller, sold in 1902, in Birmingham, England, for a very high price.

*Height, 9 inches.*

238—CHOCOLATE JUG OR PITCHER, WITH COVER

Queen's ware, the body entirely covered with the daisy pattern in relief. The rim is scalloped, terminating within a scroll at the lip. A similar pitcher is illustrated in N. Hudson Moore's book, on page 11, but without the lid, which makes this one all the more valuable. It came from the old Philipps family.

239—TWO SMALL PLATES

One a blue Davenport, the other Dresden in rich colorings.

*Diameter, 7 inches.*

240—GLOBULAR JAR

Chinese, with light-blue decoration of three-clawed dragon and clouds.

## SPECIMENS OF OLD LOWESTOFT

241—TWO SAUCERS

One reddish brown. Scalloped decoration, with rose in centre. The other with more variety of colors and of finer porcelain, with bouquet centre.

242—BOWL

Simply and tastefully decorated with basket of flowers, narrow bands and waving dotted lines around rim.

243—BOWL

Similar to the preceding. (Repaired.)

244—CUP AND SAUCER

Slightly fluted. With basket of flowers and scattered sprigs in black. From the Alexander Black Collection.

245—CUP AND SAUCER

Same as the preceding, but purchased ten years later in Essex, Conn.

246—PLATE

Shallow saucer form, with fluted side. Scalloped line and beaded rings and beautiful flower in rich color and gold make up the decoration of this unusually fine plate. Brought to America in 1794.

*Diameter, 8 inches.*

247—PLATE

Another of the same set as the preceding, but with flat edge and smaller.

*Diameter,  $7\frac{1}{2}$  inches.*

248—PLATE

249—PLATE

Remarkably beautiful piece of porcelain, the rim being concave and narrow. Early shape. The decoration is a leaf scroll in gold around outer edge of rim, a wide band of maroon covering the rest of the rim. The white flat of the plate is enriched in the centre with a gilded ornament.

*Diameter,  $9\frac{1}{2}$  inches.*

250—PLATTER

Scalloped edge. With black, red and gold ornamentation around the edge and a bouquet of flowers in black in the centre.

*Diameter,  $8\frac{1}{2}$  inches by  $11\frac{1}{2}$  inches.*

251—COFFEE POT

Tall form, curving slightly in at top. Surmounted with a cone cover. The handle of the pot is low down and of the twisted branch pattern, terminating with flower or leaf embossing. The decoration is in beaded and ring pattern, with rich flower coloring also tipped with gold.

252—TEAPOT

253—SUGAR BOWL

254—HELMET-SHAPED CREAMER

255—TEA CADDY

Square shape, fluted with rounded shoulders; decorated with small diaper pattern on shoulders and with rose on each side in rich red slightly enriched with gold.

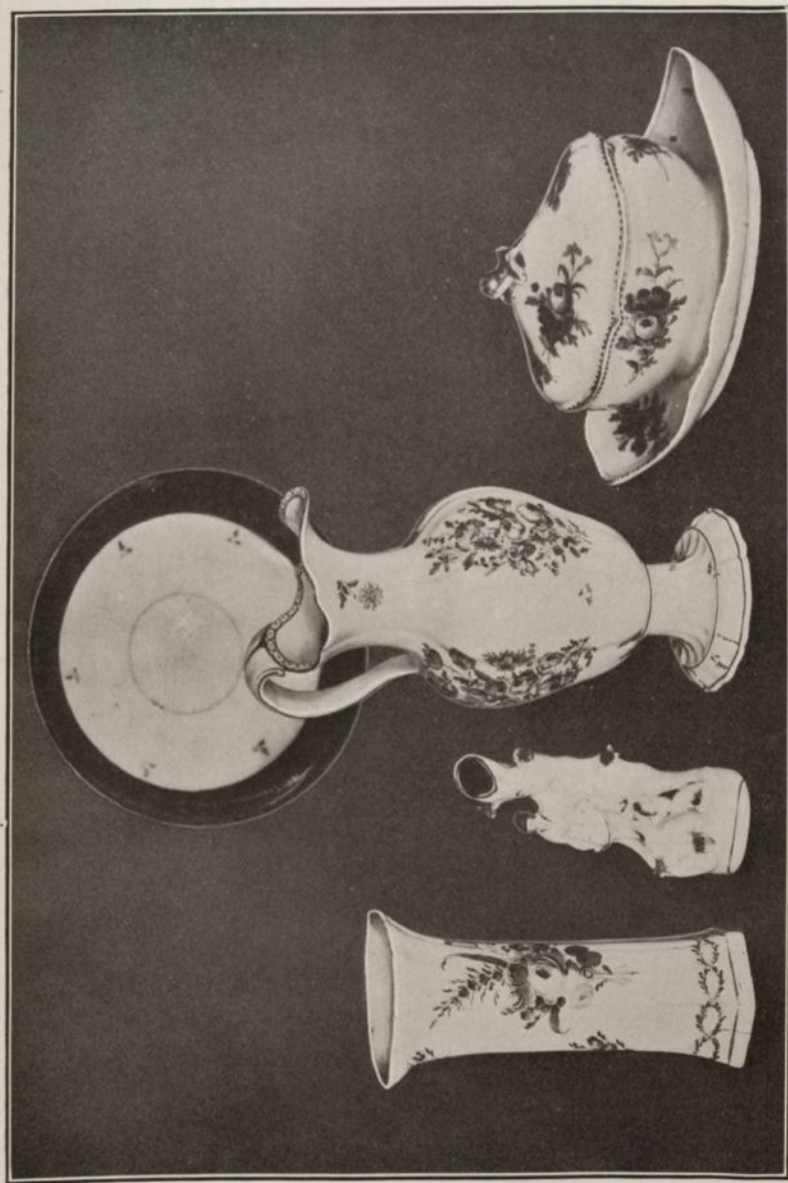
256—TUREEN

257—THREE CUPS AND SAUCERS

Fluted. The cups of unusual deep shape. Scalloped design around rims. Beautiful flower decoration in rich colors and touched up with gold in saucers. Were brought to America in 1794.

258—MUG

Cylindrical form. Rich diaper pattern around rim, and bouquet and sprigs scattered over body in various colors. Handle twisted style, terminating in raised flower design. (Mended.)



275

301

274

274

71—Crown Derby Plate

274—Chelsea or Bow Tureen

275—Old Plymouth Beaker

276—Chelsea Pitcher

301—Old Bow Figurine

## OLD SILVER, SHEFFIELD PLATE, BRONZE, ETC.

### 259—CASTER

Of beautiful style and design, with all its bottles and stoppers intact. Two of the smaller have sterling silver tops. The mustard spoon is silver gilt.

### 260—SNUFF BOX

Turkish silver, artistic shape. Vase with flowers and scroll embossed on cover.

### 261—SNUFF BOX

Turkish silver, oval shape. A ship under sail nearing a port, also ornamentation around the edge in repoussé work.

### 262—FORK

Sterling silver, plain and heavy. On the back of the handle is the crest of the Duke of Cambridge, from whose collection it was purchased.

### 263—BRONZE MEDAL

Winfield Scott. On the obverse below his portrait, which is in high relief, is a tablet with the inscription: "The Commonwealth of Virginia presents this medal to Major-General Winfield Scott as a memorial of her admiration for the great and distinguished services of her son," etc. On the reverse is a fluted column, around which are scroll leaves with inscriptions. Dated 1847.

264—BRONZE MEDAL

Queen Catherine II of Russia. On the obverse a fine portrait bust, with double eagle crest of Russia on drapery, very similar to the one made by Wedgwood. Around edge, inscription in Russian. On the reverse, ribbon wreath and crest. Dated 1790. A museum piece.

OLD ENGLISH AND EUROPEAN DECORATED PORCELAIN AND POTTERY

265—TWO PIECES

A Spode cup, high form, richly decorated in blue, red, salmon pink and gold; and a Copeland saucer of flowing blue porcelain, with currant, flower, leaf and scroll, and with curl work in gold in the diaper.

266—UNUSUAL PLATE

Parian. Large leaf and fruit design in relief, and veined and outlined in green enamel, as is also the scalloped edge. Copeland.

*Diameter, 8½ inches.*

267—COPELAND PLATE

Old Derby style. Embossed scalloped edge, blue and gold border around rim, on which is a scrolled flower design. In the centre are also flowers in red and salmon color and outlined with gold, making a brilliant effect. Copeland mark impressed. (Mended.)

*Diameter, 7½ inches.*

268—SWEETMEAT TRAY

Rich flower painting in centre. The edge indented and embossed. Elaborately gilded.

269—BASKET-DISH AND TRAY

Blue and white. Both scalloped and reticulated. Early print of Chinese subject. Refined, rich blue. The basket is mended, but the tray seems never to have been used. Made by Josiah Spode, who was apprenticed to Wedgwood. His earliest productions were signed similar to this specimen, with his name impressed in capital letters. Date about 1780.

*Size of basket-dish, 7 inches by 5½ inches; height, 2½ inches.*

*Size of tray, 9 inches by 7½ inches.*

270—MUG

Crown Derby. Soft paste, richly painted in many colors, outside with a Chinese garden scene and inside rim with diaper of scrolls and flowers. Star mark indicating Bloor's time.

271—PLATE

Crown Derby. Saucer shape. Deep blue border, upon which is a decoration of heavy gold lines, in curves and dots, forming an unusual diaper pattern. In the flat of the plate are sprigs and a ring, also in gold. Very early Derby mark. From the Gilbert Collection.

*Diameter, 8½ inches.*

272—DEEP PLATE

Purest porcelain. Sprig style of decoration in delicate colors of forget-me-nots, and other flowers and leaves in red, blue and green. Derby.

*Diameter, 9 inches.*

273—PLATTER

Crown Derby. Exquisite flower decoration both in centre and around the rim, on which also is gold. It would be hard to find more beautiful coloring or handling of the pigments than is shown on this piece. Has an early Derby mark. Badly broken but repaired.

*Size, 9½ inches by 13 inches.*

274—TUREEN, WITH TRAY ATTACHED, AND COVER

The cover is surmounted by a moulded pear and leaves, gilded, as also is the edge of the tureen. The decoration consists of flowers scattered all over the piece in bouquets of quiet colors. It has all the characteristics of Bow, such as the bubbles, thick glaze and general shape and tone, but it has the old Chelsea anchor mark impressed, though the anchor was also used occasionally by Bow, and over the anchor on the bottom of the tray is the well-known Sèvres mark, with D.D. for date of 1781 and a capital "T" with a dot above it, the mark of Binet, a celebrated flower painter of the first period of Sèvres. The double L's were evidently put on many years ago.

275—BEAKER

Plymouth. Fluted, with flaring top. Soft white glaze resembling tin glaze, edged with the pale gray-blue seen only on Plymouth porcelain. Two large bouquets and some smaller ones conform to its shape. Wreathing in brown at base adds to the quiet dignity of this vase.

*Height, 6½ inches.*



312—*Black Basalt Wedgwood Set*

276—OLD CHELSEA PITCHER

Soft paste, beautiful in form and color, the body resembling somewhat an inverted pear, but compressed like a melon; the base fluted and scalloped. The neck is small around and flares at top, terminating in graceful lip and handle. The decoration is of the period. Bouquets of flowers and others scattered, bees, butterflies and bugs are all painted in their natural colors, added to which is the mellowed gold emphasizing the vase's lines as well as enhancing its beauty. A museum piece.

*Height, 9¾ inches.*

277—OLD CHELSEA MUG

Soft paste. Artistic, curved shape. A brilliant decoration of birds, branches and foliage covers the body, the colors coming out strongly and the tints most tender. The greens and yellows particularly pure. Only on soft paste can such beauty of color be found. Handle, brim and base slightly gilded. Exceedingly rare. Has the Chelsea anchor mark in gold.

*Height, 4¾ inches.*

278—TEA CADDY AND COVER

Square form, with corners bevelled. Covered with deep blue salmon scale underglaze, with reserves left white for the decoration of beautiful bird painting, such as is seen on Old Worcester and Crown Derby. These reserves are enclosed in rich gold scroll framing. The edges are also gilded. No marks. By some called Worcester.

*Height, with cover, 4½ inches.*

279—BOWL

Dresden. Fluted with flower decoration in various delicate colors scattered over the body, the cross swords and dot indicating the king's period, about 1770.

280—CANDLESTICK

Dresden. Square form; embellished with scroll pattern in relief, the flat surface having pink rose ground. The neck has a circle of red beads around the top. In the white of the neck are flowers richly colored. It is elaborately gilded.

281—CANDLESTICK

Dresden. Cylindrical shape, with slight flare at top and large round base. The slender body has rings of beautiful blue, and near the foot is a rich red, intense at the body and gradually softening as it extends outward to pure white of the glaze. Rings of gilt and a wide band at base add to a rich, unusually fine piece. Scratched cross marks of Dresden on bottom.

*Height, 7 inches.*

282—EMPIRE SUGAR BOWL AND COVER

Old Berlin. Globular body of pure white, with high scroll handles at the side. The decoration is of gilt in a broad thick ring around base, others around top and cover. The handles and cone on cover are entirely covered with gilt. Has the old sceptre mark and K. P. M. for King's Porcelain Manufactory.

283—TEAPOT AND COVER

Old Berlin. Globular body with high base, through which are openings, and a compressed design, which also is at top. The spout is in embossed scroll pattern

and richly gilded. Two paintings of extensive build-ings are on each side, separated by much gilding with burnished design. The handle represents knotted wood dividing like a fork at top. The top of cover is sur-mounted by a moulded flower gilded. This piece sug-gests the Marcolini period, but the W on the bottom, which is in blue, denotes that the specimen is Wedgley, about 1760. The handle has been mended.

284—ROUGE BOX

Antique; enamel on copper. Oval shape, compressed body; hand decoration in rich pink of landscape and flowers. Has a glass inside of cover.

285—ROUGE BOX

Old Battersea. Square form. Decorated with leaf and flower scroll in rich colors on cover and sides.

286—ROUGE BOX

Square form. Diaper of latticed pink around edge of cover and a diamond-shaped centre. Flowers in beau-tiful colors all over the piece.

287—TWO ROUGE BOXES

Blue color. One oval, the other round. The larger, with compressed fluted body and with thick enamel flower pattern on cover. The smaller one has faintly remaining on cover the words, "A Friend's Gift"; also white dotted enamel.

288—PLATE

Old Crown Derby. Beautiful decoration of arabesque design. Brilliant deep blue around the rim, and used also in enclosing the small white centre. Between the

blue borders is an unusual salmon color with six pale lilac reserves, outlined with gold, which is used profusely over much of the body color. In the centre is an exquisite bouquet of flowers in their natural colors. On the back are the figures 757, which may mean 1757. Frequently the first figure was left out. Old Vienna was marked that way. Brought over from England in 1794. Slight fire crack.

*Diameter, 8 inches.*

289—TWO OLD DRESDEN CUPS

Low form. One with magenta hand-colored decoration of some children among the trees, and "king's period" mark. The other, Chinese decoration of a dragon in coral color and gold. Bird design in same color in bottom of cup. Dresden cross swords mark.

290—CUP AND SAUCER

Elaborate flower decoration on front, and much solid gilding around rim of cup, inside as well as out. Gold somewhat worn on saucer.

291—CUP AND SAUCER

Salt glaze porcelain. Compressed body representing leaves. The moulded handle of cup, in branch form, extends around, and, with blue leaves, moulded acorns and touches of gilt, adds to its unusual style.

292—CUP AND SAUCER

Purest porcelain. Panel decoration representing Aurora, with many figures marching through mountainous country, toward the brilliant sky. The gilding is very fine on this piece. From the Gilbert Collection. Royal Saxe. (Saucer mended.)



279

282

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283

587

*Old Berlin and Dresden*



319

318

317

321

*Flemish Lambeth and Glass. Old Jugs*

293—CUP AND SAUCER

Tin-glazed pottery. Cup, round body, on four short feet, with scroll handle. Saucer very flat. Decoration of festoons of flowers in indigo, ochre and green. On bottom of saucer is "Charlotte, 1782, Fontainebleau."

294—CUP AND SAUCER

Old German porcelain. Beautiful coloring of figures, landscape and flowers. Two broad bands on front and back have rich green ground, with bouquets in centres. Gilded. Blue monogram on bottom.

## FIGURINES

295—FIGURINE

Old Staffordshire pottery. Girl with blue dress leaning on a collie dog. Verdant coloring on base.

*Height, 3½ inches.*

296—FIGURINE

Old Staffordshire. Scotch drummer lad in kilts resting on his drum. Black shoes and brown hair.

*Height, 9½ inches.*

297—FIGURINE

Old Staffordshire. John Wesley in his pulpit preaching. The outline of the piece is curved in and out, and contains much detail decoration, both in embossed and color work. A dove and angels surmount the top. The pulpit is painted black, as is also the gown. The faces are flesh-colored, and on front of pulpit is a clock

with gilt hands and numerals. Flower and leaf decoration, and the name Wesley on the base, all add to the unusual elaboration of this quaint and valuable piece.

*Height, 11 inches.*

298—FIGURINE

Old Staffordshire. "Lord Byron and Maid of Athens" sitting by the roadside, on some rocks. His left arm is around her, and both are evidently in sorrowful mood. Lord Byron seems about taking his farewell. The faces are flesh-colored, the cheeks red and hair black, as are also his boots, while her graceful figure is loosely gowned. The tips of her shoes are touched with blue. Some gilt is used on the costumes, and the front base has a large gilt scroll. Above it is the title.

*Height, 14 inches.*

299—FIGURINE

Porcelain. A classic figure of a woman in ancient style of dress and graceful pose, standing with arm uplifted, in meditative mood. The coloring used is a delicate tint of lavender, pale turquoise blue, yellow and brown. Made by Theodore Dick, whose productions since his death are fast becoming rare. Signed.

*Height, 10½ inches.*

300—FIGURINE

Porcelain. Mercury, an exquisitely modelled figure, with flowing drapery, winged hat and feet, in an animated pose. The detail is conscientiously worked out, and the coloring consistent. The gilding has mellowed. A gold anchor, such as used by Chelsea, is on the upper part of base, back of the drapery.

*Height, 8½ inches.*

301—FIGURINE

Old Bow, soft paste porcelain, creamy glaze. Subject: a little girl standing on the root of a tree trunk playing with her dog, which stands, paws up. Little tufts of colored flowers protrude from the ground and tree, and in the top of the hollow tree is some brilliant coral red, edged around by gilt. The child's face has flesh coloring; her hat and shoes, also spots on the dog, are black.

*Height, 5¾ inches.*

302—FIGURINE

303—PLAQUE

Rouen stoneware, tin glaze. Decorated with two broad orange-colored rings around the rim, and in the centre flowers and scroll work broadly done in colors.

*Diameter, 11½ inches.*

304—PLAQUE

Rouen stoneware, tin glaze. Decorated with many rings, and flower in the centre; also a garland of leaves in subdued colors.

*Diameter, 13½ inches.*

305—PLAQUE OR BOWL

Bokhara arabesque decoration in blue, green, yellow and brown. Flowered pattern in the centre.

*Diameter, 14½ inches; height, 4 inches.*

306—TILE

Old Rhodian. Cream-colored ground, upon which is a figured design outlined with dark brown. A beautiful transparent tint of green is used. Thickly glazed. Has been mended.

307—TILE

Old Rhodian. A star-shaped white-figured centre on a deep blue ground, with transparent green and brilliant glaze.

308—TWO TILES

Persian. Brilliant color. Design of a bowman on his steed. The other an unglazed piece. The Persian tile partly gone.

309—LARGE MEMORIAL PLAQUE

Italian faïence, with Latin inscription. The wide yellow border frames the white ground, upon which is a religious emblematic design in pure rich color.

## OLD WEDGWOOD

310—DEEP DISH

Basket pattern, with reticulated rim. Early Wedgwood. His name is impressed on bottom.

311—JUG, WITH PEWTER COVER

Blue and white jasper. Grapevine pattern in white around upper body. Lily and fern modelling below. The handle twisted. Marked with impressed W and 36.

312—BOWL

Black basaltes. The body has a geometrical basket style of design of intricate workmanship. A plain band forms the rim. No marks, but without question Wedgwood.



589

582—*Old Vienna*583—*Jacob Pettit*

584

584—*Dresden*585—*Old Sèvres*

583

586—*Sèvres Apple-green*588—*Old Berlin*

582

589—*Minton*

588

RAREST CUPS AND SAUCERS

### 313—BLACK BASALTES SET

Consisting of chocolate pitcher, creamer and bowl. The chocolate pitcher is pear-shaped, with a fluted body, except a wide band extending around the centre, which is left smooth, and upon which is a ribbon festoon. The upper body of the bowl and creamer are similarly treated, but with the fluting below only. The cover upon the teapot, besides being also fluted, has a draped feminine figure surmounting it. The interiors are lacquered and polished. Miss Meteyard in her life of Wedgwood, in speaking of this fluted ware and the employment of improved methods, says: "The subsequent use Wedgwood made of this machinery in the production of spiral, fluted and columnar forms is attested by the exceeding beauty of many articles in which these effects have a chief prominence." Very rare. Made about 1770. Cover mended.

## OLD JUGS, STEINS, TANKARDS AND OTHER OBJECTS

### 314—JUG

Buff-colored pottery. Pear-shaped, in a design resembling the construction of a barrel, with vertical staves and broad hoops. It has a shapely handle and finely wrought pewter top, with Broadhead's name stamped on it.

### 315—JUG

Graceful shape, and embellished with relief design of scrolls, heads, vines, etc. The handle is in the form of a human figure bending backward. An unusually fine cover of Sheffield plate surmounts the top.

*Height, 9½ inches.*

316—EARLY ENGLISH MUG

Large size, so-called Crouch ware. The subject, Sportive Innocence, is the central feature of the decoration, some children playing in a heart-shaped enclosure. There is embossing and color decoration around the rim and base. From the W. Starbuck Macy Sale.

*Height, 6 inches.*

317—GLASS STEIN

Enwreathed on the front is a crest design. Surmounting the top is a pewter cover, with Dutch initials.

*Height, 7½ inches.*

318—JUG

Lambeth stoneware. High collar, round shouldered, and with cylindrical-shaped body. The color, a rich buff and brown, about equally divided by a line around the middle. All around the sides are hunting and convivial scenes modelled in relief. The handle terminates in what seems a screwed-on strap. Pewter top. Eighteenth century.

*Height, 8½ inches.*

319—JUG

Flemish. Melon shape. Covered with rich brown glaze. Pewter rim around base, and pewter lid, upon which is the date 1718.

*Height, 6 inches.*

320—JUG

Flemish. Somewhat similar to 319, but with a scroll relief pattern added. Dark brown glaze.

*Height, 6½ inches.*

321—JUG

Flemish. Melon-shaped body, with high collar. Rich apple-green glaze. A very early seventeenth-century shape. Pewter bands at base and top; also cover. Very rare.

*Height, 5 inches.*

322—JUG

Salt glaze. Round body, with high collar, a loop handle and a long spout. The glaze is brown, and with a rich glossy black decoration. Similar jugs were made in New York in the latter half of the eighteenth century.

*Height, 11 inches.*

323—STEIN

Polychrome decoration. Date on pewter cover, 1826; maker's name and date inside, 1820.

*Height, without cover, 6½ inches.*

324—STEIN

Yellow bands of color around top and base, sides and front. A horse and tree design. Low rounded lid, with date 1858, and name of owner. From the W. Starbuck Macy Sale.

*Height, without cover, 6 inches.*

325—JUG

Tall form. Luxembourg, Belgium. Tin-enamel pottery. Rich blue color, with white reserves; touches of other color on leaf and flower design. Pewter cover. 1780.

*Height, about 9½ inches.*

326—DUTCH JAR

White tin glaze. Ovoid shape, with lion heads in relief at the sides. Deep rich blue wreath of ribbon form and leaf design, in which are words designating for what purpose it is used.

*Height, 10 inches.*

327—COVERED DISH

Chinese blue and white. In the form of a fish. The edging of the scales left white. (Defective.)

328—BOUQUET HOLDER

Blue and white. The base of a Chinese vase. Flowered design under glaze.

329—DEEP DISH

Japanese. Square form. Decorated inside and out with brush cross-hatching strokes over a thin glaze of light brown. Has Kinzan's mark on bottom.

330—VASE

Japanese. Bulbous form, with indentations covered with rich dark brown glaze mottled with black on upper body.

330A—QUEEN'S WARE TUREEN

With platter (attached), cover and ladle. The buff color of the ware is relieved by a decorated Wedgwood border of brown, yellow and red. A similar piece is illustrated in Wm. C. Prime's book, "Pottery and Porcelain," page 352.

## SECOND AFTERNOON'S SALE

SATURDAY, FEBRUARY 8TH, 1908

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

### ANTIQUE ROMAN, GREEK, EGYPTIAN AND BABYLONIAN POTTERIES AND GLASS

331—TWO GLASS TEAR BOTTLES

Pressed bodies; beautiful golden iridescence.

*Height, 3 and 3½ inches.*

332—TWO GLASS BOTTLES

Silver iridescence.

*Height, 4 inches.*

333—TALL GLASS VASE

Candlestick form, with flaring top.

*Height, 7 inches.*

334—TWO GLASS BOTTLES

One with flaring top, other long neck.

*Height, 5 inches.*

335—LIBATION GLASS CUP

Beautiful form, with ring in relief and graceful foot.  
Satin and silver iridescence.

336—LARGE GLASS DEEP DISH

*Diameter, 10 inches.*

337—TWO SMALL GLASS PEAR-SHAPED VASES

Rich coloring of red, blue, green and gold. Broken tops.

*Height, 3 inches.*

338—TWO SMALL GLASS PEAR-SHAPED VASES

Of fine coloring. Broken tops.

*Height, 3½ and 5 inches.*

339—TALL GLASS VASE

Candlestick form. Very beautiful iridescent colorings.

*Height, 7½ inches.*

340—DEEP PURPLE GLASS VASE

Large neck. Broken at base.

*Height, 3½ inches.*

341—URN-SHAPED GLASS VASE

Very delicate amethyst color, with iridescence.

*Height, 2½ inches.*

342—GLASS VASE

Dark purple iridescence. When held at light and looked through shows a beautiful ruby red. A rare piece.

*Height, 4 inches.*

343—THREE GLASS VASES

Silver iridescence.

*Average height about 4 inches.*

344—PEAR-SHAPED GLASS VASE

Brilliant silver iridescence.

*Height, 5½ inches.*

345—STRING OF EGYPTIAN BLUE GLAZED BEADS

Date over 2000 B.C.

346—STRING OF GREEK, ROMAN AND PHœNICIAN GLASS AND  
POTTERY BEADS

347—SMALL GLAZED POTTERY ASHEBTIS

Yellowish-green color. Hieroglyphic inscription on back. Over 2000 B.C.

348—FIVE FRAGMENTS OF POTTERY IDOLS, ASHEBTIS, ETC.

In turquoise and other glazes. Over 2000 B.C.

349—THREE ANTIQUE PIECES

A fragment of a vase with cupid, a vase and weight in pottery.

350—TWO ROMAN LAMPS

Third century B.C.

351—TWO ROMAN LAMPS

One much larger. Third century B.C.

352—TWO LAMPS

Roman. One with an eagle in relief, the other with triple wick-holes.

353—TWO ARYBALLI FROM RHODES

Purple and black coloring. Seventh century B.C. The other from Italy. (Mended.)

354—ASHEBTIS

Pale yellowish-green glaze of large size. Hieroglyphic inscription on front. Over 2000 B.C. (Mended.)

354A—ASHEBTIS

Larger. (Mended.)

355—VENUS INFERNALIS

Terra cotta. Archaic statuette from Cyprus. Shows faint touches of color. From the De Morgan Collection

*Height, 6 inches.*

356—TWO PIECES OF ANTIQUE UNGLAZED POTTERY

One, a pot with handle, the other a low bowl.

357—ANCIENT NURSING BOTTLE

Bird form. From the De Morgan Collection.

358—BABYLONIAN CLAY TABLET

With cuneiform inscription. The first method of writing. Found near Bagdad. Date over 3000 B.C.

359—BABYLONIAN POTTERY LAMP

Gray-blue glaze. Beautiful silver iridescence. 2000 B.C.

360—BABYLONIAN POTTERY LAMP

Turquoise glaze and golden iridescence. 2000 B.C.

361—ASHEBTIS

Rich turquoise blue. Small size.



381

493

388

384

389

392

362—OENOCHOE

From Apulia. Third century B.C. Female head profile, palmettoes, laurel leaves and scrolls in polychrome ornamentation on black ground. From the De Morgan Collection.

CHINESE AND JAPANESE PORCELAINS AND POTTERIES

363—CUP

Brilliant coral red. Seifu.

364—HIRADO VASE

Delicate form. Richly decorated in various colors and gold.

*Height, 4½ inches.*

365—OLD BOX

Kutani pottery.

365A—TWO JAPANESE SNUFF BOTTLES

One clouded peach color, the other transparent olive.

366—JAPANESE PORCELAIN VASE

Slightly flaring top, decorated with brilliant blue and peach color. Kozan. (Mended at top.)

*Height, 8 inches.*

367—SNUFF BOTTLE

Chinese Porcelain. Locust decoration. Jade top.

368—SNUFF BOTTLE

Chinese porcelain. Small, with coral decoration.

369—SNUFF BOTTLE

Chinese porcelain. Square form; round shoulders; embossed design on sides. Richly colored figure decoration. Ch'ien-lung.

370—SNUFF BOTTLE

Chinese porcelain; brilliant white. Giant crackle. From the Deakin Collection.

371—PAIR SNUFF BOTTLES

Chinese porcelain. Round flat body, with color decoration on both flats and ends.

372—SNUFF BOTTLE

Chinese porcelain. Round body, with fine figure decoration in rich colors. Ch'ien-lung.

373—SNUFF BOTTLE

Arabesque design. Glaze dull yellow and green, resembling salt glaze.

374—SNUFF BOTTLE

Chinese porcelain. Pear shape. Fruit and scroll branches in high relief and very rich coloring. Ch'ien-lung.

375—SNUFF BOTTLE

Porcelain. Decoration of a Chinese festival; figures and boat in relief and beautifully colored. Ch'ien-lung.

376—TWO SNUFF BOTTLES

Porcelain. Large size. Flat pear shape, with relief ornament and ring at sides, and a swimming carp in relief, and richly colored and gilded.

377—CUP

Porcelain. Beautifully decorated in various colored enamels and gold. Old Imari.

378—CUP

Similar to the preceding.

379—OLD KUTANI BOX AND COVER

Rich enamel coloring.

380—OLD CHINESE BOCCARO TEAPOT

Octagonal tapering form. Bronze color, with pale decoration of flowers and inscription. Baron Von Brandt Collection. (Spout mended.)

381—OLD BANKO TEA OR WINE POT

Made to imitate bronze, the base carrying out deception in imitating wave. Oshima Collection. Seal mark.

382—OLD NINSEI JAR

With lacquer cover. Decoration of rising sun in gold and color by Nonomura Ninsei, a distinguished potter, who settled in Kioto in 1650 and originated the manufacture of artistic pottery. Stamped with his crest.

383—BOWL

Gray coarse body, with bamboo decoration painted in broad free manner. Made by Shinsui Kinzan, a distinguished potter, who lived in Kioto about 1745. His art is held in high esteem by the Cha'jin. Impressed mark. From the Bing Collection.

384—SOMA TEA BOWL

Mottled metallic glaze. Made in Province of Iwaki, Japan. A tethered horse and crest of the Prince of Soma in thick white enamel. These pieces were made in the prince's private pottery, and were never offered for sale. They are most highly prized. From the Bing Collection.

*Height, 3 inches; diameter, 3½ inches.*

385—PEAR-SHAPED KUTANI BOTTLE

Decorated in colored enamels.

386—STAND

Blue porcelain.

387—BOX AND COVER

Raku.

388—TEA JAR

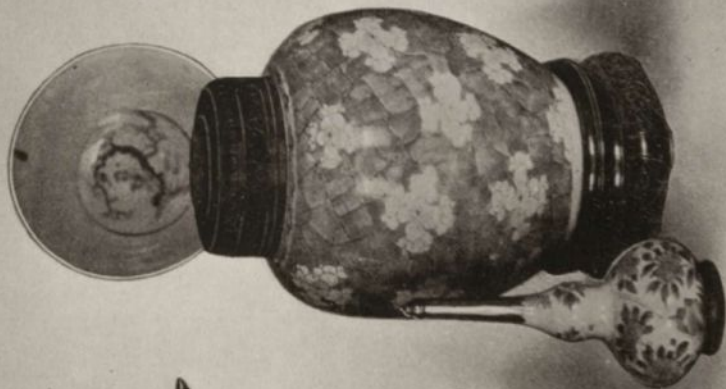
Ovoid shape. Very dark upper body, lower part rich blue.

389—TEA JAR

Low globular form. Dark blue-black glaze; spotted.



448



440

451



450

390—TEA JAR

Japanese. Square form, with corners slightly rounded. A crest in white on one side, also one on the inside, the rest brilliant dark brown.

391—VASE

Japanese porcelain. Pear shape. Decorated with flowers and diaper pattern in beautiful colors and gold. From the R. Austin Robertson Collection.

392—BOWL

Takatori stoneware, with handle in the form of lotus flower covered with rich thick glaze falling in tears down the side. From the Bing Collection.

393—ANCIENT ORNAMENT

Pottery. Black dull glaze; figure, with Sanscrit. Oshima Collection.

394—JAR

Dark brown glaze; ornamentation of rings in slight relief; lacquer cover.

395—DISH

Ancient stoneware. Glaze partially decayed.

396—SNUFF BOTTLE

Brown jade.

397—TWO EARRINGS

Deep emerald-green color.

398—CHARM

Deep emerald-green color; carved.

399—BRACELET

Of grayish-white jade.

400—CARVED JADE ORNAMENT

Celadon-green color.

401—TWO SAKÉ CUPS

Brilliant red lacquer ornamented.

402—VASE

Porcelain. Bottle shape; embossed and glazed in coral red to imitate cinnabar lacquer. Broken at top. Ch'ien-lung.

403—SMALL CUP

Porcelain. Chinese decoration in various enamels. Ch'ien-lung. (Handle gone.)

404—CELADON DISH

Porcelain. Diamond shape.

405—CELADON VASE

Porcelain. Pear shape. Embossed design.

406—CARVED LACQUER TRAY

Inlaid with mother-of-pearl representing swimming fish.

407—TWO NETSUKES

Ivory.

408—TWO NETSUKES

Ivory and bronze.

409—CRYSTAL NETSUKE

Made to represent a barrel.

410—SNUFF BOTTLE

Crystal. Interior decoration of flowers.

411—ANCIENT WOOD CARVING

Japanese figure.

412—OLD WOOD CARVING IN BOXWOOD

Representing a toad. Made in latter half of eighteenth century by a famous carver.

413—SWORD GUARD (TSUBA)

Artistically modelled. Gold dragon emerging from the sea.

414—SWORD GUARD (TSUBA)

Iron. A dragon heavily encrusted in gold on hammered iron. Full of movement.

415—TWO SWORD GUARDS (TSUBA)

Iron. Relief and gold decoration.

416—BELL ORNAMENT

Flat bronze, with relief flowered design, from which is suspended by a cord a bronze bell used in tea ceremonies.

417—BELL

Bronze; rung on the finger.

418—WINE POT

Antique. Bronze and cloisonné enamel.

419—WINE POT

Similar to the preceding, but smaller.

420—HANDLE

Cloisonné enamel, with gold serpent ring entwined around.

421—PAIR WALL VASES

Chinese. Basket design. Gold gilt bronze, with champlévé panels. From the Baron Von Brandt Collection.

422—BRONZE TURTLE

Antique Japanese. Oshima Collection.

423—URN

Gold bronze. Loop handles on three feet. Seal of Hsuen-te (1426) on bottom. From the Baron Von Brandt Collection.

424—CASKET

Antique bronze. Square shape on four legs. Decoration somewhat resembling watered silk, but in pattern form.

425—KNIFE HANDLE

Silver, with beautifully modelled fish and sea plant in relief. Gold inlay. Inscription on back.

426—PIPE CASE

Ebony. Beautifully carved and with heavy gold mountings and ornaments.

427—PIPE

Solid silver, with two long side panels covered with black, upon which are horsemen, flowers and bugs in relief. Long curved gold thread lines, indicating water, extend the full length of one of the panels.

428—VASE

Bronze. Grecian design; bottle shape, with tube handles covered with incised decoration. Early Japanese specimen. From the Bing Collection.

*Height, 6 inches.*

429—INRO

Red lacquer. Beautiful carving of figures, horsemen, trees, flowers.

430—SWORD

Ebony handle, lacquered scabbard. Length of blade 12 inches. The handle, guard and mountings are of beautiful workmanship; much of the ornamentation is in gold inlay. The larger ornaments encrusted in gold.

## OLD BLUE AND WHITE

431—GALIPOT

Chinese porcelain. Arabesque design in deep rich blue.

*Height, 5 inches.*

432—VASE

Chinese porcelain. Pear shape. Diaper floral and feather decoration in deep blue.

*Height, 5½ inches.*

433—CUP

Porcelain. Scalloped rim. Tree, flower and insect design in pale blue. Seal mark on bottom.

434—BOWL

Porcelain, with modelled figure climbing over the rim. Animal, tree and Chinese figured pattern in the rich cobalt decoration.

*Diameter,  $6\frac{1}{4}$  inches; height,  $3\frac{1}{2}$  inches.*

435—BOWL

Porcelain. Shallow form. A decoration of figures, landscape and inscriptions, both inside and outside, in deep blue. A *Shou* mark is a prominent feature on the bottom.

*Diameter,  $4\frac{1}{2}$  inches; height,  $1\frac{1}{2}$  inches.*

436—PLATE

Porcelain. Old Kutani porcelain. Curled rabbit design. Date, 1700-1740. From the Bing Collection.

*Diameter, 6 inches.*

437—PLATE

Gray crackle. *Shou* mark in seal characters in centre surrounded by five bats in blue enamel. Bamboo design around the edge. Unique. Date, 1750 to 1800. From the Bing Collection.

*Diameter,  $7\frac{1}{2}$  inches.*

438—PLATE

Blue and white semi-eggshell porcelain. Hawthorn rim. Inside a ring pattern is a basket of flowers, a leaf design on underside of rim. The mark Lien-meou-tan is on the bottom. (Mended.)

*Diameter,  $8\frac{1}{2}$  inches.*

439—PLATE

Semi-eggshell Chinese porcelain of finest quality. Arabesque and flowers in light and dark blue both inside and out. Double rings around rim, and seal Show mark in centre. Yung-Cheng six-character mark on bottom (1723-1736). From the Baron Von Brandt Collection.

*Diameter, 8 inches.*

440—CHINESE PORCELAIN VASE

Gourd shape, with silver ornamented top. Flower decoration in Persian style in rich cobalt blue covers the body. Metal base.

*Height, 6½ inches.*

441—MINIATURE JAR

Porcelain. Dot and ring pattern at top, and rich flower decoration on body in cobalt blue.

*Height, 3 inches.*

442—MINIATURE JAR AND COVER

Square form, rounded top. Landscape, house and stream in pale blue. The cover has the key pattern around the side and a ring on top.

*Height, 3 inches.*

443—BOWL

Porcelain. Low form, with pedestal base. Gold rim. Inside grotesque figure in thick blue enamel, after Hokusai.

*Diameter, 4¾ inches; height, 2 inches.*

444—VASE

Porcelain. Pear shape, with ornamented silver top. Beautiful dark blue Persian leaf design.

*Height, 5½ inches.*

445—TALL VASE

Cylindrical form, curving in at top and bottom. Feather and arabesque diaper, palm tree, bamboo, animal and bird are in a landscape subject painted in blue. K'ang-hsi.

446—PLATE

Chinese; blue and white. Curl work, flower and butterfly in the diaper pattern around rim. In the centre is a prunus and peony flower decoration.

447—BOWL

Very thin Chinese porcelain of finest quality and beautifully decorated in rich cobalt blue. At the base is an elaborate diaper pattern, and around the body are four phoenixes and lotus scroll designs. Interior also decorated. Six-character mark of K'ang-hsi (1662-1722).

*Diameter, 7½ inches.*

448—BEAKER VASE

Graceful shape; pure white porcelain. The decoration in pure blue is composed of palm tree, deer and figures. The principal character among the latter is apparently an honored dignitary, to whom much attention is being paid.

*Height, 12½ inches.*

449—GINGER JAR

Oviform. Rich deep blue. Subject, a palm tree by a roadside, where animated boys are carrying each a large spray of sacred lotus. A small diaper of triangle work borders the top. Teak cover. Double ring of K'ang-hsi (1662-1722) on bottom.

*Height, 8½ inches.*



474

467

465

473

*Chinese Enamels*

450—GINGER JAR

Oviform, fluted. Own cover. Pure white Chinese porcelain. Blue and white decoration of four medallions, with landscape design. The upper and lower portion decorated with hawthorn blossoms. Double ring of K'ang-hsi (1662-1722).

*Height, with cover, 9 inches.*

451—HAWTHORN GINGER JAR

Hard paste of the K'ang-hsi period. Cluster of prunus blossoms studding the ground of rich cobalt blue, which is covered by darker blue lines to represent cracking ice. Carved teakwood stand, and cover inlaid with jade medallion.

*Height, 8½ inches.*

452—HAWTHORN GINGER JAR

Pure white porcelain of the K'ang-hsi period. Decoration of rich blue, marked to imitate the cracking of ice, with prunus blossoms and three white reserves, in which are Chinese inscriptions. (Slightly damaged.)

*Height, 9 inches.*

452A—VASE

Chinese porcelain, with artistically wrought bronze mountings and handle, and decorated with a tree, deer and dragon composition in blue. Four-character mark, Tsung-te (1636).

453—GALIPOT

Chinese porcelain. Figured design in deep blue and peach colors. Six-character mark on bottom.

*Height, 3¼ inches.*

454—MINIATURE VASE

Cylindrical form. Decoration of man on animal, and female figures standing beside in blue. Four-character mark.

*Height, 2¾ inches.*

## DECORATED PORCELAINS

455—MINIATURE VASE

Blue and peach coloring.

456—VASE

Fluted; four small feet. Ground rich pink, with two reserves front and back. On the front is a landscape, with tree in blossom in deep, pale green and rose. On the back is an inscription. Ch'ien-lung (1736-1796).

*Height, 3¼ inches.*

457—KUTANI PORCELAIN PLATE

Slightly scalloped. Very elaborate border pattern around rim. In centre is a bird, flower and leaf design in various colors, but the general tone is a quiet red.

*Diameter, 9½ inches.*

458—CUP

Soft paste, Chinese porcelain. Irregular form of flowers, buds and leaves in soft relief design undecorated. A Ming piece.

459—TWO CUPS

Undecorated. One with broad rim, on which is an embossed flower design in low relief; the other low, cylindrical form on three feet. The latter by Rokuby.

460—CHINESE PLATE

Semi-eggshell porcelain, *famille verte*. The decoration is marked off in circles. The rim is covered with diaper design, broken by six white reserves, on which are painted Chinese symbols. In the centre is painted a basket of flowers in many colors. Has the double blue ring of K'ang-hsi, also a blue mandarin mark. From the Baron Von Brandt Collection.

*Diameter, 10¾ inches; height, 1½ inches.*

461—CHINESE PLATE

*Famille rose* porcelain. On the rim is an embossed decoration in white and buff enamel of sprays of bamboo and flowers. Circling the centre is a ring with fleur-de-lis in gold. In the flat of the plate is painted a fence on pale green ground, also palmetto tree, rose, peony, buds and green verdure, the palmetto and fence illumined with gold, making rich effect. Ch'ien-lung.

*Diameter, 9 inches.*

462—PORCELAIN TRAY

Oblong. *Famille rose*, with raised rim, the inside of which is decorated in delicate blue with triangle work diaper pattern. The whole flat of the tray is covered with a beautiful decoration in various colors and gold, illustrating the birthday ceremonies of a prince, and showing the many functionaries in regalia costume. Ch'ien-lung (1636-1696).

463—MING JAR

Globular form, covered with a thin transparent buff color, on which is an elaborate figure composition in various colors. A fence, part of a house, landscape

and delicate diaper pattern form the design. Carved stand and cover. From the Oshima Collection.

*Diameter, 8½ inches; height, 6½ inches.*

464—PLATE

Porcelain. Decoration of flowers and stream in beautiful colored enamels. Wan-leih (1573-1620). From the Bing Collection.

*Diameter, 8 inches.*

465—PERFUME BOX

Circular shape. Beautifully decorated, representing four children and a man. Side in coral red, with white reserves, in which are painted flowers. Turquoise interior. Ch'ien-lung. From the Bing Collection.

*Diameter, 4 inches; height, 2½ inches.*

466—VASE

Porcelain. Round shape, Pilgrim bottle form. Decoration resembling cloisonné enamel, with turquoise ground and gilding, etc. Seal of Ch'ien-lung (1736). From the Bing Collection.

*Height, 3½ inches.*

467—DEEP CUP

Eggshell texture. Decorated with figures, etc., in delicate colors on a white engraved body. From the Bing Collection.

*Height, 2¾ inches; diameter, 3 inches.*

468—WINE CUP

Eggshell. Decorated with butterflies and blossoms in colors. Seal mark, Ching-hwa (1565). From the Bing Collection.

469—DEEP DISH

Heavy porcelain, *famille verte*. In centre are a woman and child. Border of square green and pink diaper pattern, with red flowers in four white reserves. K'ang-hsi (1662-1722). From the Deakin Collection.

*Diameter, 5¼ inches; height, 2 inches.*

470—DEEP DISH

Pure white porcelain, with decoration of flowers and stream in brilliant colors. The exterior is also decorated with branches, leaves and flowers.

*Diameter, 6 inches.*

471—FOUR PLATES

Porcelain. Round small rims. The decoration extends over body: a knotted branch, with flowers of red and pink and green leaves, bees, butterflies, etc. Ch'ien-lung (1636-1696).

*Diameter, 6 inches.*

472—LARGE DEEP PORCELAIN BOWL

With flaring top. On inside of bowl is a bamboo branch and flower design; around inside of rim a delicate diaper of flowers, leaves, etc. The outside is decorated with a beautiful tree, flower and cloud design in brilliant colored enamels. Made by Kakiemon in the seventeenth century.

*Diameter, 8½ inches; height, 4½ inches.*

473—COVERED DISH

Antique Imari porcelain in form of two bowls, rim to rim. Triangle work in blue on both rims, and in lower body is a broadly painted blue water design.

The cover has thick red color ground, with four white reserves, in which are painted children and flowers. Has six-character mark.

*Diameter, 7½ inches; height, 4½ inches.*

474—GLOBULAR BOTTLE VASE

Decorations of flowers and vines in red, green, yellow and purple. K'ang-hsi (1662-1722). From the Baron Von Brandt Collection.

*Height, 9 inches; diameter, 7 inches.*

475—TEMPLE VASE

*Famille verte.* Diaper pattern, with white reserves around top, in which are Chinese emblems, rock and tree, with pheasant perched aloft, and flowers form the rest of a color composition that is extremely artistic. Has the double blue ring of the K'ang-hsi era (1662-1722). Copper rim around top. Carved stand and cover.

*Height, 9½ inches.*

476—UNIQUE PLAQUE

Old Imari porcelain. Subject, "The Landing of the Dutch in Japan." The rim, which stands up like a collar, is decorated inside and out with a diamond diaper with four black reserves. The interior of the plaque is covered with two red and two white grounds, upon which are pictured (in the two white) the Dutch ships with sails set and flags flying, and on the red are the Dutch voyagers in their European costumes. In the centre is the *Shou* mark in gold and red on a white ground. The entire plaque except the base is deco-



529

508

*Single Colors*

458

504

rated. All colors and gold are used, but it has a most refined tone. The flower and leaf mark of Old Japan on the bottom.

*Diameter, 12¼ inches; height, 3 inches.*

NOTE.—Illustrated on Catalogue cover.

477—SCREEN

Artistically carved teak stand, in the centre of which is a round *famille verte* plaque. A bird, rock, branch and peony flower and buds form the decoration, which is in beautiful old-colored enamels. Yung-Chêng (1722-1736).

478—SMALL BLACK VASE

Figures and a tree design left white and delicately shaded with brush point. Seal mark of Ch'ien-lung.

*Height, 2¼ inches.*

479—VASE

Double square form. Dark brown and pale green border, with panels on each side decorated with dainty colorings. Ch'ien-lung period. From the R. Austin Robertson Collection.

## SINGLE COLOR SPECIMENS

480—CUP

Red glaze bordering on peach. From the Deakin Collection.

*Height, 2½ inches.*

481—MINIATURE VASE

Pear shape. Covered with robin's-egg *soufflé*.

*Height, 2¾ inches.*

482—BLUE VASE

Pear shape. Deep rich glaze.

*Height,  $3\frac{1}{4}$  inches.*

483—GREEN VASE

Ovoid shape; covered fine crackle.

*Height,  $2\frac{3}{4}$  inches.*

484—VASE

Mustard-yellow glaze; very fine crackle; apple-green at top.

*Height,  $2\frac{1}{4}$  inches.*

485—VASE

Gray body, with brown crackle.

*Height,  $3\frac{1}{4}$  inches.*

486—VASE

Globular form; covered with peach-color glaze.

*Height, 2 inches.*

487—CUP

Covered with rich blue glaze. Seal mark on bottom.

*Height,  $2\frac{3}{4}$  inches.*

488—VASE

Octagonal tapering form, with short neck; covered with dull lilac-colored glaze.

*Height, 3 inches.*

489—SMALL CUP

Square form; covered with celadon green.

*Height,  $1\frac{3}{4}$  inches.*

490—VASE

Tall, flat rounded body, small neck; covered with mustard-yellow glaze; fine crackle.

*Height, 3 inches.*

491—VASE

Pear shape. Fine brilliant red glaze. From the American Art Association Collection.

*Height, 3 inches.*

492—BOWL

Chocolate glaze, even quality. Character mark Yung-Chêng.

*Diameter,  $4\frac{1}{4}$  inches; height,  $2\frac{1}{2}$  inches.*

493—TALL VASE

With rim and handle covered with celadon glaze; diagonal line pattern showing beneath the glaze.

*Height,  $6\frac{1}{2}$  inches.*

494—PLATE

Covered with transparent peach-bloom glaze; pale green crackle on bottom. (Mended.)

*Diameter,  $8\frac{1}{2}$  inches.*

495—VASE

Covered with a brilliant ruby-red glaze of great transparency. Jade top.

*Height,  $2\frac{3}{4}$  inches.*

496—BOTTLE

With flaring top. Covered with rich apple-green glaze; fine crackle. From the American Art Association Collection.

*Height,  $3\frac{1}{2}$  inches.*

497—SMALL VASE

Round body; covered with brilliant mustard-yellow glaze; apple-green at the lip; very fine crackle.

*Height,  $2\frac{1}{4}$  inches.*

498—CUP

Graceful form; flaring top; covered with beautiful coral-red glaze.

*Height, 3 inches.*

499—BOWL

Purest porcelain; covered with coffee-colored glaze.

*Diameter,  $5\frac{1}{2}$  inches; height, 3 inches.*

500—BOWL

Delicate gradations of red in the glaze covering the body. Ch'ien-lung seal mark.

*Diameter, 7 inches; height, 3 inches.*

501—LOW OVAL DISH

With two fish modelled inside on bottom; covered with purplish-blue glaze.

*Length,  $5\frac{1}{2}$  inches; width,  $3\frac{3}{4}$  inches.*

502—VASE

Globular body, with high collar and pedestal base; covered with brilliant transparent red glaze; white circles in the paste show under the glaze.

*Height,  $4\frac{1}{2}$  inches.*

503—VASE

Apple-green glaze; finest quality; minute crackle. From the David Nash Collection.

*Height,  $2\frac{3}{4}$  inches.*

504—VASE

Pear shape. Turquoise glaze over a relief decoration of animal, flower and foliage design.

*Height, 6 inches.*

505—BOWL

With fluting and scalloped rim covered inside and out with a purple-blue glaze.

*Diameter, 5 inches; height, 2½ inches.*

506—BOTTLE

Covered with variegated flambé glaze, from a rosy purplish tint to a pale lilac and gray blue.

*Height, 8 inches.*

507—VASE

High cylindrical form. Wide brim covered with delicately mottled tea glaze. Seal mark.

*Height, 5½ inches.*

508—VASE

Ovoid shape. Wide brim covered with fine mustard-yellow glaze; fine crackle. Ch'ien-lung.

*Height, 4½ inches.*

509—MINIATURE VASE

Gourd shape. Covered with rich apple-green glaze; fine crackle.

*Height, 2½ inches.*

510—VASE

Graceful form. Covered with all the rich gradations of the famous peach-bloom vases, from the green and other color mottlings to the warm peach colorings. A beautiful example of Makuzu Kozan.

*Height, 6¼ inches.*

511—VASE

Bottle shape. Covered with brilliant shadings of blue and turquoise. (Mended.)

*Height, 6½ inches.*

512—LOW COUPE

Covered with delicate peach glaze.

*Height, 2¼ inches.*

513—BOTTLE

Covered with deep purple glaze.

*Height, 5 inches.*

514—LARGE BOTTLE

With flaring top; covered with slightly shaded red glaze of even quality.

*Height, 11½ inches.*

515—GALIPOT

Robin's-egg *soufflé* of beautiful quality and perfect glaze. From the David Nash Collection.

*Height, 5¾ inches.*

516—TALL VASE

High rounded shoulders covered with vivid blue glaze.

*Height, 9 inches.*

517—BOTTLE

Low body, long neck, with low relief ring around the neck; covered with pure pearly-gray celadon glaze.

*Height, 9 inches.*

518—TURQUOISE URN

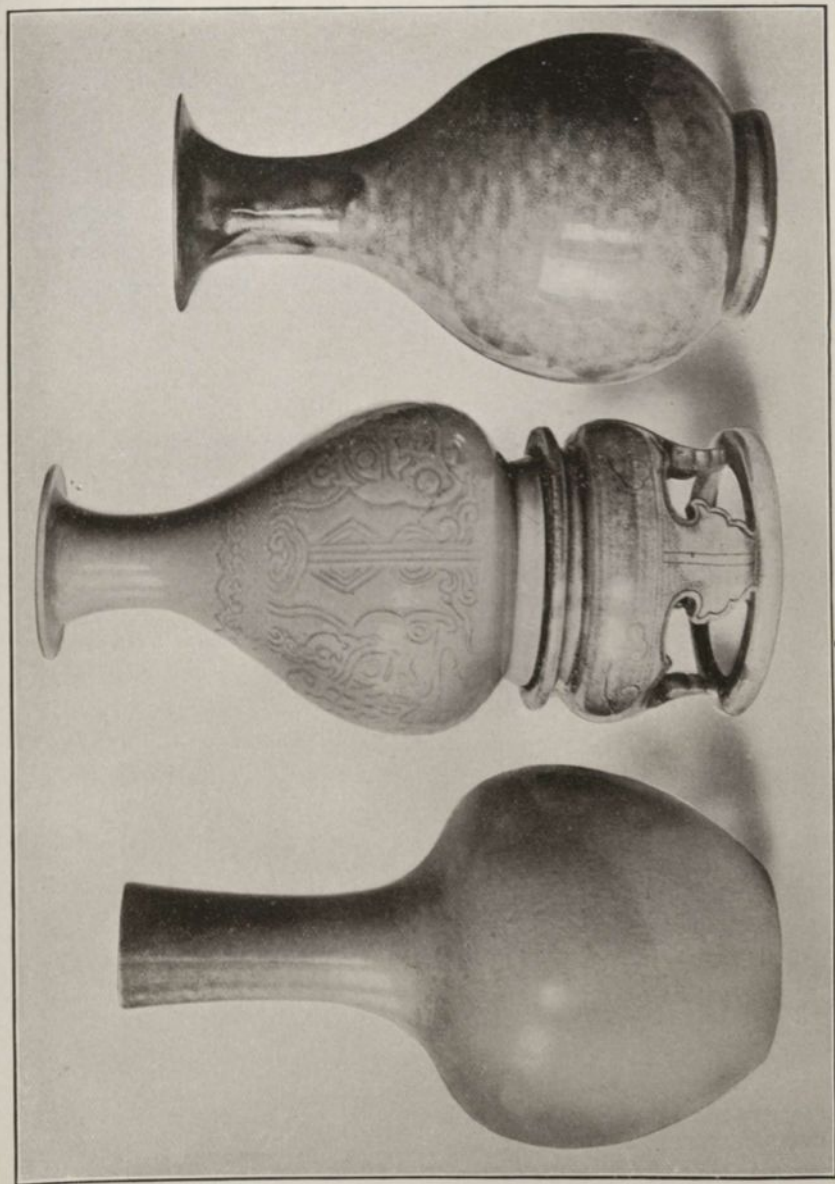
On three legs; covered with an incised decoration.

*Height, 5½ inches.*

519—SMALL VASE

Globular shape. Covered with delicate red glaze of varying transparency.

*Height, 2 inches.*



521

525

523

520—GALIPOT

Covered with a very fine even glaze of poulet blood-red color. Ch'ien-lung seal mark on bottom. Slightly mended at foot with gold lacquer.

*Height, 7 inches.*

521—VASE

Pear shape, with flaring top. Rich deep turquoise-blue glaze in variegated translucent shades, with shad-roë crackle. From the Bing Collection.

*Height, 14 inches.*

522—BOWL

Low rounded form covered with beautiful ruby glaze of rare transparency. Double ring of K'ang-hsi on a crackled base.

*Diameter, 7½ inches; height, 2½ inches.*

523—GRAND BOTTLE

Graceful form; covered with a beautiful glaze of robin's-egg *soufflé*.

*Height, 14 inches.*

524—VASE

Melon-shaped. Imperial yellow glaze, with green feathered border and projecting band of sacred "fungus" in blue around the neck. From the Bing Collection.

*Height, 6 inches.*

525—STAND

Carved and with incised pattern; covered with rich turquoise glaze. From the American Art Association Collection.

*Height, 5 inches; diameter, 6½ inches.*

526—VASE

Long neck, low body; covered with very fine peach glaze. Broken at rim.

*Height,  $3\frac{1}{4}$  inches.*

527—A CONICAL-SHAPED JAR

Covered with a soft celadon glaze and even crackle.

*Height, 7 inches.*

528—VASE

Square baluster shape, with small handles in the form of butterflies; covered with a brilliant ruby flambé. The edges and corners show the pale clay beneath the glaze.

*Height,  $8\frac{1}{2}$  inches; diameter, 4 inches.*

529—VASE

Oviform, unusual shape. Covered with a deep camellia-green glaze, under the surface of which is seen a symmetrical leaf pattern in dark outline. On the shoulder is a triangle work diaper. K'ang-hsi. From the Deakin Collection.

*Height,  $6\frac{1}{2}$  inches.*

530—VASE

Pear shape, with flaring rim covered with a fine celadon glaze. A handsome design in very low relief shows through the soft transparent glaze. Double blue ring of K'ang-hsi on bottom.

*Height,  $11\frac{1}{2}$  inches.*

531—PEACH-BLOOM WRITER'S VASE

Scroll decoration under a delicate transparent glaze. Six-character mark, K'ang-hsi, on bottom. From the David Nash Collection. Finely carved stand.

*Diameter, 5 inches; height,  $3\frac{1}{2}$  inches.*

532—WRITER'S WATER JAR

Similar to the preceding. Also from David Nash Collection.

*Diameter, 5 inches; height, 3½ inches.*

533—PEDESTAL CUP

Of graceful shape; covered with the rare *sang-de-bœuf* glaze. K'ang-hsi.

*Height, 2½ inches.*

534—SMALL JAR

Round, with three feet; covered with subdued transparent blue glaze.

*Height, 2½ inches.*

535—SMALL VASE

Round flat form and tapering shoulders; covered with a rich dark peach glaze of fine quality.

*Height, 3 inches.*

536—VASE

Russian pottery. Pear-shaped, with indentations. Dull metal color at base changing to a brilliant emerald-green at top.

*Height, 3½ inches.*

537—PERSIAN VASE

Globular centre and flaring top and bottom. A pale light *clair de lune* glaze over the body. An arabesque pattern of paler glaze surrounds the body. Metal top.

*Height, 4½ inches.*

538—VASE

Pear-shaped, *clair de lune* glaze, with a tree, branch and flower decoration over the glaze in various colored enamels. Ch'ien-lung seal mark in red on bottom.

*Height, 8 inches.*

539—BOTTLE

With reptile modelled in relief entwined around the neck; glaze a rich powder blue. Ch'ien-lung. Broken at neck.

*Height, 11 inches.*

540—PLATE

Green rich glaze. Red seal mark on bottom.

*Diameter, 7 inches.*

541—TALL PORCELAIN VASE

Cylindrical form, with modelled lion heads on shoulders; covered with an unusual glaze of salmon color, and with touches of gold on ornaments and rim. Seal mark on bottom.

*Height, 12 inches.*

542—LARGE BOWL

Chinese porcelain. Covered with yellow glaze. Double ring and six-character mark on bottom.

*Diameter, 8¾ inches; height, 3½ inches.*

## MISCELLANEOUS OBJECTS

543—POTTERY ORNAMENT

From Central America. Tall oblong shape, hollow and with concave ends. A curious image modelled in high relief and with symbolic emblems, heads, etc., in gray-black color.

*Height, 14 inches; width, 6 inches.*

544—ANTIQUE BRONZE VASE

Ovoid shape, with modelled lion heads protruding. A beautiful intricate silver diaper inlay of arabesque design can be faintly traced under the patina on the rim and upper body.

*Height, 7 inches.*



531

*Peach*

520

*Poulet Blood*

528

*Ruby*

527

*Celadon*

532

*Peach*

545—AGATE SNUFF BOTTLE

546—CARNELIAN

Found on an Egyptian mummy.

547—MINIATURE TRAY

*Brilliant turquoise. Persian. (Mended.)*

548—PHARMACY JAR

With polychrome coloring. Italian. Eighteenth century.

549—PHARMACY JAR

Crest, scroll and leaf decoration in rich polychrome. Italian. Seventeenth century.

550—PERSIAN ANTIQUE JAR

Arabesque flower and scroll decoration in pale and intense dark blue. Interior in delicate turquoise.

551—PERSIAN PLATE

Black scroll design on pale turquoise glaze. From the ceiling of an ancient mosque.

552—RHODIAN PLATE

Brilliant coloring of scrolls, tulips and carnations in polychrome. Sixteenth century.

*Diameter, 10½ inches.*

553—HISPANO-MORESQUE PLAQUE

Copper lustre; covered with spiral scroll on rim and other flowered scroll pattern in centre. Early seventeenth century.

*Diameter, 12½ inches.*

554—HISPANO-MORESQUE PLAQUE

Covered with brilliant gold and ruby lustre; circle design. Sixteenth century.

*Diameter, 16 inches.*

555—LARGE PLAQUE

In the centre a shield armorial, with flower in chief and chevron in white on blue. Crest, a helmet bearing a flower in a foliated cartouche. The remainder of the field is filled in with handsomely designed scrolls of conventional flowers and leaves. Golden lustre with splendid reflections. Italian. Seventeenth century.

*Diameter, 16½ inches.*

556—ANTIQUÉ ANATOLIA CUP

Color decorations.

557—ANTIQUÉ WHITE PORCELAIN BOWL

Low form. Interior pure white glaze. Outside animal design carved in the biscuit and gilded, unglazed. Persian

*Diameter, 3¼ inches; height, 1 inch.*

558—ANTIQUÉ EGYPTIAN BRONZE IDOL

559—UNUSUAL CLOISONNÉ VASE

Cylindrical shape. Covered with an arabesque pattern of colored enamels in a very dark ground. From the Alexander Black Collection.

*Height, 6 inches.*

560—CLOISONNÉ POWDER BOX

Round body, with short flaring neck and pedestal base; covered with rich flower decoration in various colors on a blue ground. The interior in turquoise blue. From the Baron Von Brandt Collection.

*Height, 4¼ inches.*

561—TALL CLOISONNÉ BALUSTER-SHAPED VASE

Square; covered with arabesque animal and bird design in pure color on a turquoise ground. K'ang-hsi. From the Baron Von Brandt Collection. Corner damaged.

*Height, 12½ inches.*

562—SILVER CLOISONNÉ DISH

Japanese. Covered with crest, figured and leaf design in blue and white and other colors.

*Diameter, 8½ inches.*

563—UNIQUE IRON POUCH

And solid silver carved lion, with ball; also bronze and silver ornament. The iron pouch is rounded form, flat top. On one side is the head of a fox, and on the other his hind legs and tail. There are rings at the side, and beadwork around top. The cover has a flower with a miniature pipe lying across. The work is all in relief, and looks like a moulded kettle, but by examination of interior will be found to have been put together with rivets.

564—ANCIENT BRONZE BAS-RELIEF OF GERMANICUS ENTER-  
ING ROME

The bronze has a peculiarly rich coloring, suggesting gold in its composition.

565—SILK BROCADE

With chrysanthemum crest. From the Bing Collection.

566—BLACK SILK

With ship decoration in various colors and gold thread.

567—FUKUSA

Blue satin. The peace drum and roosters in gold thread and silk embroidery; lined with silk.

568—FUKUSA

A scene from a Chinese historical subject, the warriors Kōsekoko and Chōriō meeting at a bridge, embroidered in silks of various colors in blue satin, with tassels.

569—SILK BROCADE

Diagonal line and crest design in beautiful old colors. From the Bing Collection.

570—JEWEL BOX

Scalloped shape. Covered with white enamel, upon the sides of which are delicate flowers and diaper work. On the top of the cover is a picture decoration composed of landscape and figures in old-time costumes. Framed in a scroll work. Dated Lille, 1762.

571—JEWEL BOX

Square form, with slightly bevelled top and cover. White enamel on copper. The borders are in arabesque diaper pattern. The sides are all decorated with flowers, leaves, etc., in extremely rich-colored enamels. Eighteenth century.

572—OLD BRONZE MEDALLION OF NAPOLEON

573—LARGE IRON PLAQUE OF NAPOLEON

From the Mendonca Collection.

574—BRONZE MEDALLION OF LORD BYRON

575—CIGAR CASE

Tortoise-shell, with flower and border inlay in gold and silver enamel. The rim is heavily plated in gold.

576—LUTE

Beautifully decorated in gold and colors. From the Stanford White Sale.

577—TALL DELFT VASE

Beaker shape, with rare old blue-colored decorations. Early eighteenth century. From the Mendonca Collection.

578—DELFT VASE

With flaring top. Deep rich blue figure and scroll design. A very rare piece, by one of the best-known decorators of old Delft. Has the claw mark of Lambertus Sanderus. Its date is before 1760.

580—CUP AND SAUCER

Decorated with low relief pattern and with gilding and cobalt blue. Mark of Perkenhammer, about 1810.

581—CUP AND SAUCER

Small cylindrical cup. Early shape. Decoration consists of a Japanese design in color. Before 1761. Has Wegley's (earliest) mark.

582—CUP AND SAUCER

Old Vienna porcelain. A beautiful rose-pink, rich reddish-brown and a brilliant apple-green are the ground colors, upon which there are symmetrical gold patterns and other gilding. Date late eighteenth century.

583—CUP AND SAUCER

Low, broad cup decorated with delicate salmon, gold and flower design. Made by Jacob Pettit of Paris, about 1790. He was formerly connected with Sèvres.

584—CUP AND SAUCER

Round form cup, with high scroll handle. Cup has ground of maroon and large white panel framed in pale pink lustre gold, and a flower design in which is painted a cupid. Old Dresden.

585—ANTIQUÉ SÈVRES CUP AND SAUCER

Of purest porcelain and of most beautiful color and gold design. The decoration consists of perpendicular bands of *bleu de roi* and festoons and wreaths in mottled gold and tender color. A faultless piece of the rarest of all decorated Sèvres porcelain. Decorated by Noel, a "First Period" decorator in 1775, when

Sèvres had reached its highest perfection. The factory, decorator and date marks on bottom.

NOTE.—A cup and saucer of Sèvres, decorated by Noel, sold in the Bernal Sale, London, in 1855 for £54 12s. (\$272).

586—SÈVRES SAUCER

Rare apple-green ground, with white band around middle of rim, in which are painted beautiful pink roses. On the bottom is the R. F. monogram, with Sèvres beneath, fixing the date prior to 1800, but in examining the piece in the light the double "ells" can faintly be seen, as if rubbed off when France became a republic, proving the saucer to have been made prior to 1780. This and its rare color add much to its "curio" value.

587—OLD DRESDEN CUP AND SAUCER

Cylindrical shape. Covered with brilliantly burnished gold.

588—OLD BERLIN CUP AND SAUCER

Pedestal form. Cup with high curved handle and flaring brim. The outer body of the cup and inside of saucer decorated with medallions of flowers in white reserves on a gold ground. The sceptre mark.

589—SMALL MINTON'S CUP AND SAUCER

The inside of saucer and middle of cup have a rich blue ground color. A large reserve in front of cup has a

beautiful female figure decoration in rich color. There is much gold and enamel in the rest of the design. Very beautiful piece.

590—CUP AND SAUCER

Delicately decorated, with floral and golden colorings. Old Dresden.

THE AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

